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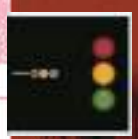

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Signature 19" Power Crash
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Signature 18" Heavy China
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Dimensions 16" Medium Thin Full Crash
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Matt Byrne [Hatebreed
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Contents

Volume 27, Number 5

Cover photo by Alex Solca

Steve Smith

You can't expect to be a future drum star if you haven't studied the *past*. As a self-proclaimed "US ethnic drummer," Steve Smith has made it his life's work to explore the uniquely American drumset—and the way it has shaped our music.

by Bill Milkowski

38

Building Super Chops 54

There's more than one way to look at technique. Just ask Terry Bozzio, Thomas Lang, Kenny Aronoff, Bill Bruford, Dave Weckl, Gregg Bissonette, Tommy Aldridge, Mike Mangini, Louie Bellson, Horacio Hernandez, Simon Phillips, David Garibaldi, Virgil Donati, and Carl Palmer.

by Mike Haid

The Technical Edge 73

An unprecedented gathering of serious chops-increasing exercises, *MD*'s exclusive Technical Edge feature aims to do no less than make you a significantly better drummer. Work out your hands, feet, and around-the-drums chops like you've *never* worked 'em before.

The Reference Shelf 112

So, where to go after you work through all of this month's amazing exercises? How about some of the best educational materials recently published? MD runs down the latest and greatest in drumming books, videos, DVDs, and CD-Roms.

by Adam Budofsky

WIN! WIN! WIN!

Win John Blackwell and Mike Portnoy DVDs from Hudson Music, and exciting cymbal setups from Sabian! 100

Win a drum lesson from Bon Jovi's Tico Torres, and a trip for two to Los Angeles to see Bon Jovi live in concert! 157

Update 24

Paul Doucette
of Matchbox Twenty

Gavin Harrison
of Porcupine Tree

George Rebelo
of Hot Water Music

Duduka Da Fonseca
samba sensation

A Different View 126

Tom Scott

You'd need a strongman just to lift his complete résumé—that's how invaluable top musicians have found saxophonist Tom Scott's playing over the past three decades. You'd be right to guess he knows a thing or two about drums.

by Billy Amendola

Through The Years 132

Bill Bruford

From the symphonic prog rock of Yes, to the evil atmospheric thunder of King Crimson, to the unique jazz explorations of Earthworks, Bill Bruford has always let the music—and his healthy imagination—dictate the drums he uses.

by Adam Budofsky

Education

118 Off The Record
System Of A Down's John Dolmayan: Steal This Album!
by Ed Breckenfeld

122 The Jobbing Drummer
The Inside Skinny On Club Dates
Part 2: On The Bandstand
by Steve DeLuca

Page 144

Departments

8 An Editor's Overview
Into The Woodshed
by Ron Spagnardi

10 Readers' Platform

14 It's Questionable

20 Ask A Pro
Jim Keltner, Terry Santiel, and Walfredo Reyes Jr.

144 Critique

148 Backbeats
ProgPower USA III Festival and more

158 Specialty Products Showcase

161 Drum Market
Including Vintage Showcase

168 Drumkit Of The Month

Page 138

Equipment

28 Product Close-Up
Meinl MCS Cymbals
by Chap Ostrander

30 Kitano Titanium And Aluminum Snare Drums
by Chap Ostrander

32 Clark Synthesis Tactile Sound Monitors
by Rick Van Horn

34 DrumFrame VX-EZ
by Will Romano

138 New And Notable

Page 28

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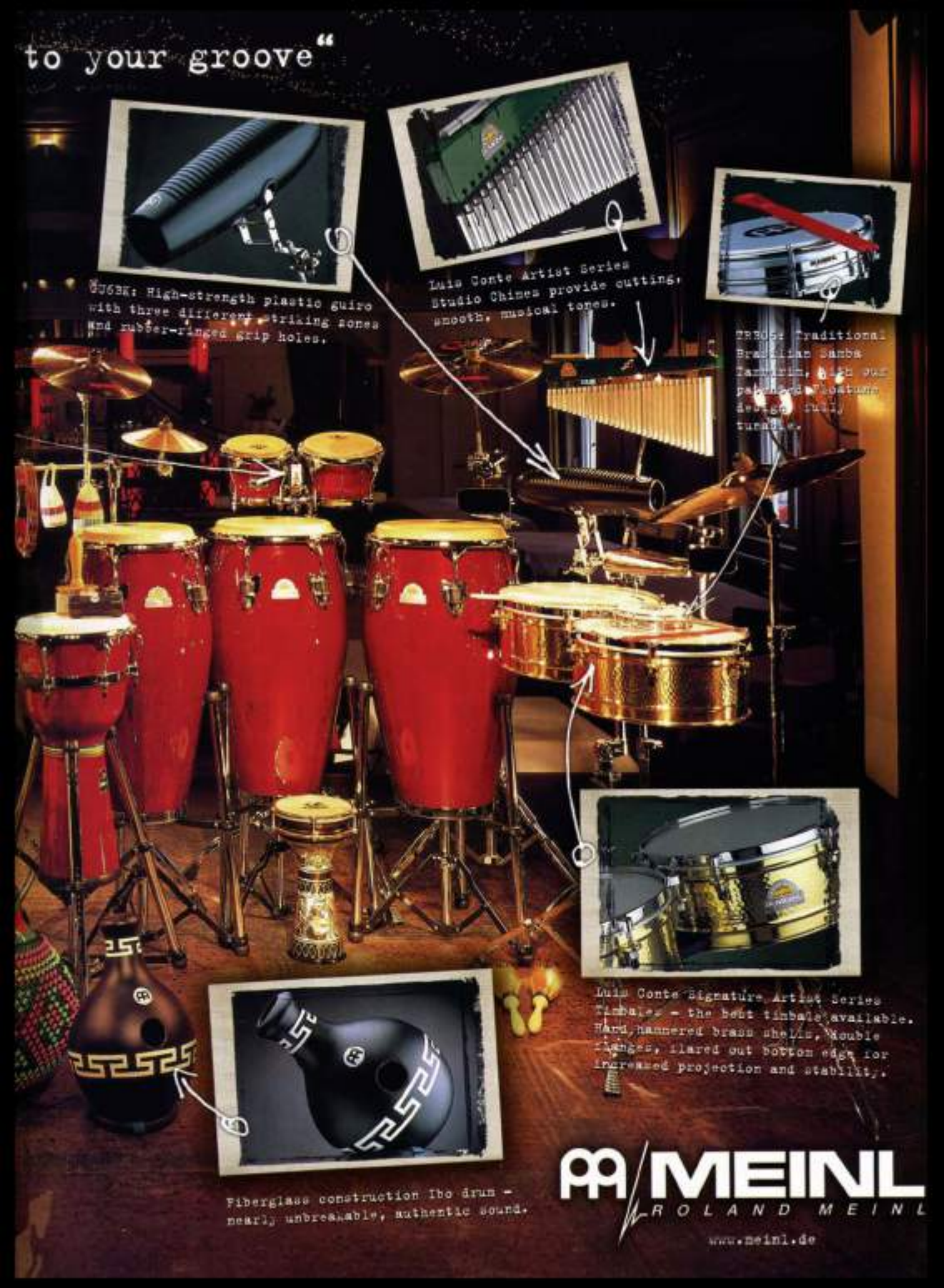
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Into The Woodshed

If you've ever considered doing some serious woodshedding to get your chops back in shape (or take them to the next level), this month's *MD* should get you motivated and moving in the right direction. The meat of our special technique issue is divided into three key areas: hand exercises, foot development, and ideas to improve facility around the kit.

For starters, we've placed strong emphasis on hand development, specifically control, endurance, power, and speed. Here you'll find a challenging 20-minute warmup, a series of accented roll studies to build endurance, Joe Morello's insight on finger control, and plenty more to keep you busy for months.

Bass drum technique is an area that often gets ignored. We begin here with some thoughts from Colin Bailey, famed author of *Bass Drum Control,* followed by several more articles designed to improve foot speed and control. And double bass players will find that the patterns we've excerpted from Bobby Rondinelli and Mike Lauren's *Encyclopedia Of Double Bass* will offer a terrific workout.

Obviously, all the hand and foot technique in the world doesn't mean much if you can't apply it to the kit. Our "around the drums" section includes a speed workout from Ed Breckenfeld, some cross-sticking patterns by yours truly, a group of exercises using flat flams around the kit by Rod Morgenstein, and more.

For further input on the subject, *MD*'s Mike Haid spoke with an assortment of leading artists for their take on warmups, practice routines, and mastering many of the technical difficulties we've all had to confront. Finally, you'll find a helpful reference library of technically oriented educational material, as well as Bill Milkowski's enlightening interview with Steve Smith, one of the most technically proficient artists performing today.

One final thought. If you're concerned that we're focusing on technique at the expense of other equally important aspects of drumming this month, please keep firmly in mind *MD*'s long-standing philosophy: Though good technique is certainly a valuable attribute, it should be viewed simply as *a means to an end*. It allows us to better execute our ideas, add to the musical situation at hand, and more effectively express our creativity. Being *musical* on the drums should be the ultimate goal.

Retain this perspective as you woodshed your way through this issue. Now get busy working on all those great technique builders!

MODERN DRUMMER

Volume 27, Number 5

The World's Most Widely Read Drum Magazine

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MODERN DRUMMER magazine (**ISSN** 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 2003 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. Email: mdinfo@moderndrummer.com

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

SUBSCRIPTIONS: US, Canada, and Mexico $34.97 per year; $56.97, two years. Other international $41.97 per year, $79.97, two years. Single copies $4.99.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Toll free tel: (800) 551-3786.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Retail Vision, 2 Maple Street, Suite 6, Middlebury, VT 05753, (800) 381-1288.

REPRINTS: For reprints contact Heather Osborne at PARS International Corp., tel: (212) 221-9595, ext. 333, fax: (212) 221-1468, heather@parsintl.com, www.magreprints.com.

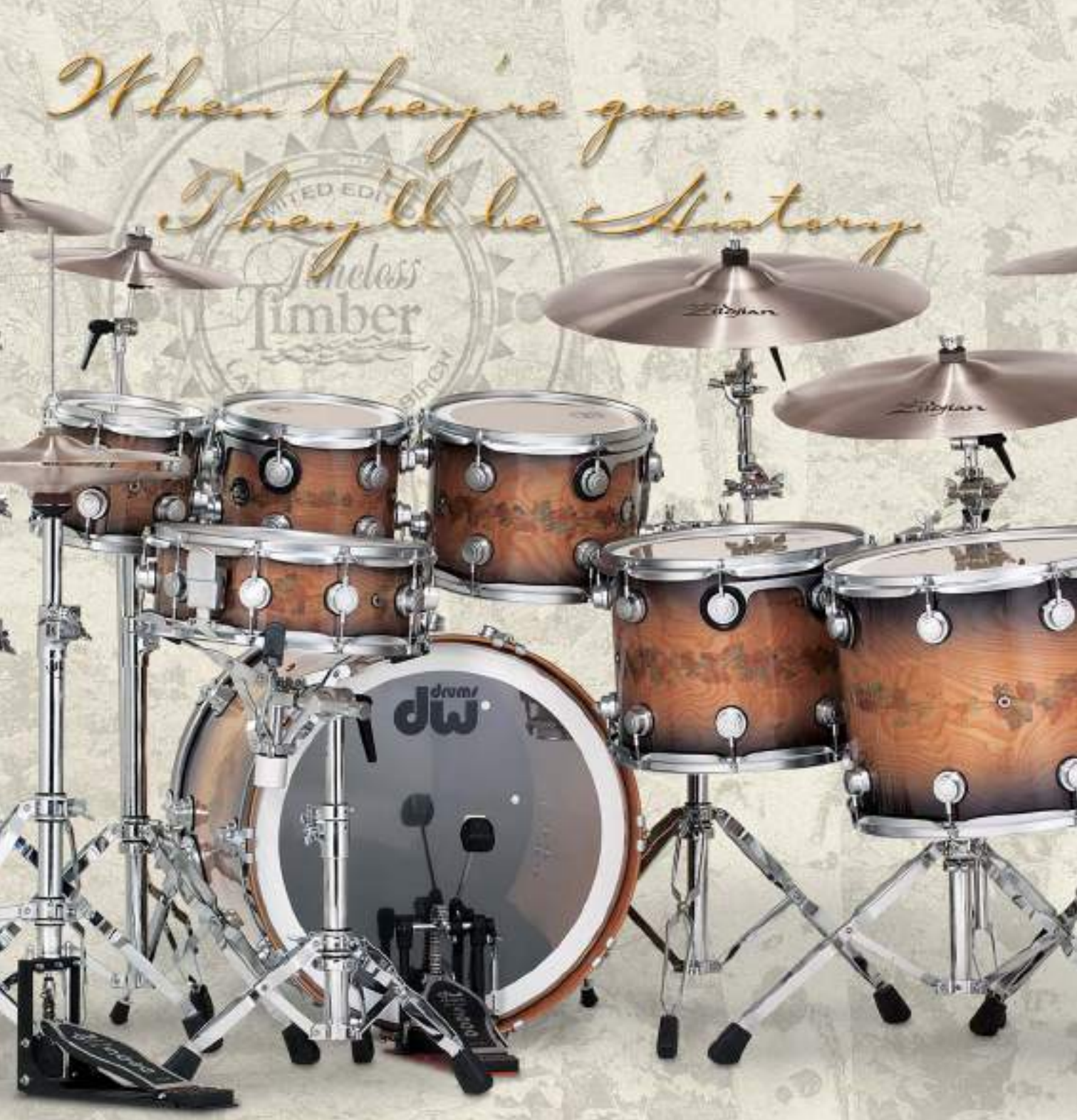
INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, Inc. Libby Abramson, President, 700 Post Road, Scarsdale, NY 10583, (914) 723-4700.

POSTMASTER: Send address changes to Modern Drummer, PO Box 480, Mt. Morris, IL 61054.

MEMBER: Magazine Publishers Of America, National Association Of Music Merchants, American Music Conference, Percussive Arts Society, Music Educators National Conference, Percussion Marketing Council, Music Magazine Publishers Association

MODERN DRUMMER ONLINE: www.moderndrummer.com

PRINTED IN THE UNITED STATES



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SPÜG

I deeply respect Spüg as a drummer and Mudvayne as a band of musicians rather than entrepreneurs. More and more people today seem to be in music for money, fame, and other perks associated with being a so-called "rock star." Fewer and fewer people seem to consider making music a means to express themselves. I hope your interview with Spüg will help to open people's minds to what music—and all the arts—is really about.

Chris Schroth
via Internet

No amount of incoherent rambling, name-dropping, or self-righteous blabbering could disguise the most important point: Spüg has nothing useful at all to say about the drums. No one cares about his paintings, or how he "expresses himself creatively" (read: cry for attention). This was an unusually disappointing article, so I offer a word of advice. If a person does not consider him or her own self a drummer, do not do a cover story on that person in a drumming magazine.

Adam Garcia
via Internet

I'm glad the interview with Spüg eschewed the usual "What're your favorite heads?" and "Did you bang on pots and pans?" queries. Instead it focused on what makes the man tick.

After perusing some of the drum-related forums, it's quite apparent that this interview ruffled some feathers. But there's no reason why drummers shouldn't be open to new music and thoughts. Perhaps some of those bemoaning the Spüg article are closed-minded about the craft of drumming, which may explain why Spüg was interviewed and they were not. I hope *MD* will continue to keep an open mind when considering future interviews.

William Melton
via Internet

I've been subscribing to *MD* for fifteen years, and that cover with Spüg is the stupidest I've ever seen. Performance art? Puh...*leeeease*. You play drums in a *rock band*. Now wash that mud off and play!

Patrick Roche
Sacramento, CA

SOME DIG IT, SOME DON'T

The following letters are in response to Adam Budofsky's editorial "Dig" in the February 2003 MD.

I found Adam Budofsky's editorial highly amusing, among other things. While redefining the term "self-serving" and taking leaps of logic heretofore only seen in the agenda of the Republican Party, Mr. Budofsky proposes that those who are not compelled to buy the new Mudvayne CD (because of "a guitar riff in 5/4," "a bass player with serious chops," and "kinda deep lyrics") will be at a loss. And [he further speculates] that the reasons for not jumping on the bandwagon would be fear of "funny names, scary makeup, and loud guitars." Utterly laughable! Mr. Budofsky, there may be other reasons, such as lack of interest, refined musical tastes, or a general phobia of bands whose audience is 80% fourteen-year-olds.

Mr. Budofsky does a great disservice to the drumming community—especially to impressionable neophytes who are likely to take the words of an *MD* editor more seriously than they deserve. By inflating Spüg's importance while historically giving relatively short shrift to (or ignoring altogether) drummers like Sunny Murray, Andrew Cyrille, Hamid Drake, Roy Haynes, Max Roach, Tony Oxley, Charles Hayward, Rashied Ali, Cornell Rochester, Kevin Norton, Otis Finch, Ginger Baker, John Marshall, Michael Carvin, Jim Black, Joey Baron, Paul Loevens, Louis Moholo, Nasheet Waits, Louis Hayes, Victor Lewis, Kahil El Zabar, Brian Blade, Barry Altshul, Paul Motian, Billy Hart, Pheeroan AkLaff, Reggie Nicholson, and Cecil Brooks III, *MD* gives a highly distorted view of the drumming world. Mr. Budofsky states that in considering who to cover, neither sex, race, income, or age are factors, and that it's "only about the music." Lofty words, but untrue. If it were only about the music, the aforementioned drummers would be getting the cover stories and Spüg the featurettes.

I realize that a capitalist society places pressures on a magazine's editorial policy, and you have to keep the bottom line in the black. But to publish these types of articles under the banner of a noble, virtuous endeavor is disengenuous and distasteful in the extreme.

Joseph Chonto
New York, NY

Editor's note: For the record, MD *has featured 90% of the drummers listed by Mr. Chonto. Five have been cover artists (some more than once), while several have been the subject of major feature stories.*

The editors of *Modern Drummer* are not naive. Your magazine is about the music—and always has been. You owe no explanations to anyone as to why a certain drummer is on your cover. It's your magazine and it's your choice to grace the cover with whomever you choose. If someone doesn't like the cover choice, they can fast-forward to one of the many other excellent articles.

Personally, I like the "new blood" of drummers on your covers. Makeup...tattoos...piercings...flailing away. Everybody has something to say; they just say it differently. I was that age once—and you put me on your cover, too. I'm sure my band wasn't for everybody, and you probably got mail saying, "Who's this guy and why is he on the cover?" You took a chance on me then, and I'll always appreciate it.

Don't change, *MD*. It *is* about the music.

Phil Ehart
drummer for Kansas
via Internet

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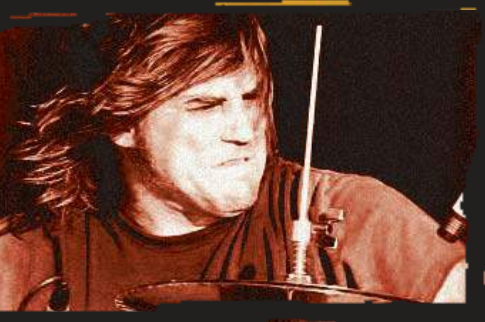

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Carlos Vega

Your February 2003 story about Carlos Vega brought tears to my eyes just thinking of such a great drummer gone so young. Thank God I had a chance to meet him one night. He was so kind to listen to me. Your story brought back great memories. Thank you.

Cesar Lopez
via Internet

Thanks to my mom, I grew up listening to James Taylor. Reading the story on Carlos Vega was saddening yet very inspiring. What a great man he was. After reading the article, I went to my mother's house and borrowed her James Taylor albums just to reconnect and hear first-hand the drumming of Carlos.

My heart and prayers go out to the Vega family. Carlos sleeps with the angels; his heart is eternal.

David Palmer
Douglas, GA

Playing Unmiked

Thank you for T. Bruce Wittet's "Playing Unmiked" article in the February 2003 issue. There are many of us part-time/just-for-fun semi-pro drummers out here who just don't have the money or the practical need to electronically amplify our drums. But we still play in front of live audiences (and care about how we sound).

I've heard complaints over the years ranging from "crank it up, we can't hear you" to "stop pounding so hard, for God's sake, you're giving me a headache!" Ironically, it took me twenty-five years of trial-and-error to learn what Mr. Wittet condensed into a single, informative article.

Dave Tarr
Baltimore, Maryland

MD Archive

I changed addresses recently, and before my move it was very stressful to throw away my old *MD* collection (except for the odd dog-eared issue that held some special significance or my Billy Cobham autographed issue). Fortunately, my wife presented me with a copy of the *MD Archive* for Christmas, so I can breathe easily again. I've been enjoying some of the "holes" in my printed collection (there were very few) and have revisited several articles that I haven't seen in years. (Bill Bruford, Doane Perry, and the first Neil Peart interview were particular faves.)

I've also searched on my *own* name, and was happy to find two entries. Amazing. Congratulations on what will be the "reference standard" for drum and percussion research for years to come!

Ben Barletta
Hummelstown, PA

OOPS!

In the *Update News* section of the February 2003 issue, Stroke 9's Eric Stock was mistakenly identified as Erica Stock. Our apologies to Eric.

Also, the photos of the Elvin Jones birthday celebration that appeared in the *Backbeats* department of that same issue were inadvertently uncredited. They were taken by Andrew Lepley.

How To Reach Us

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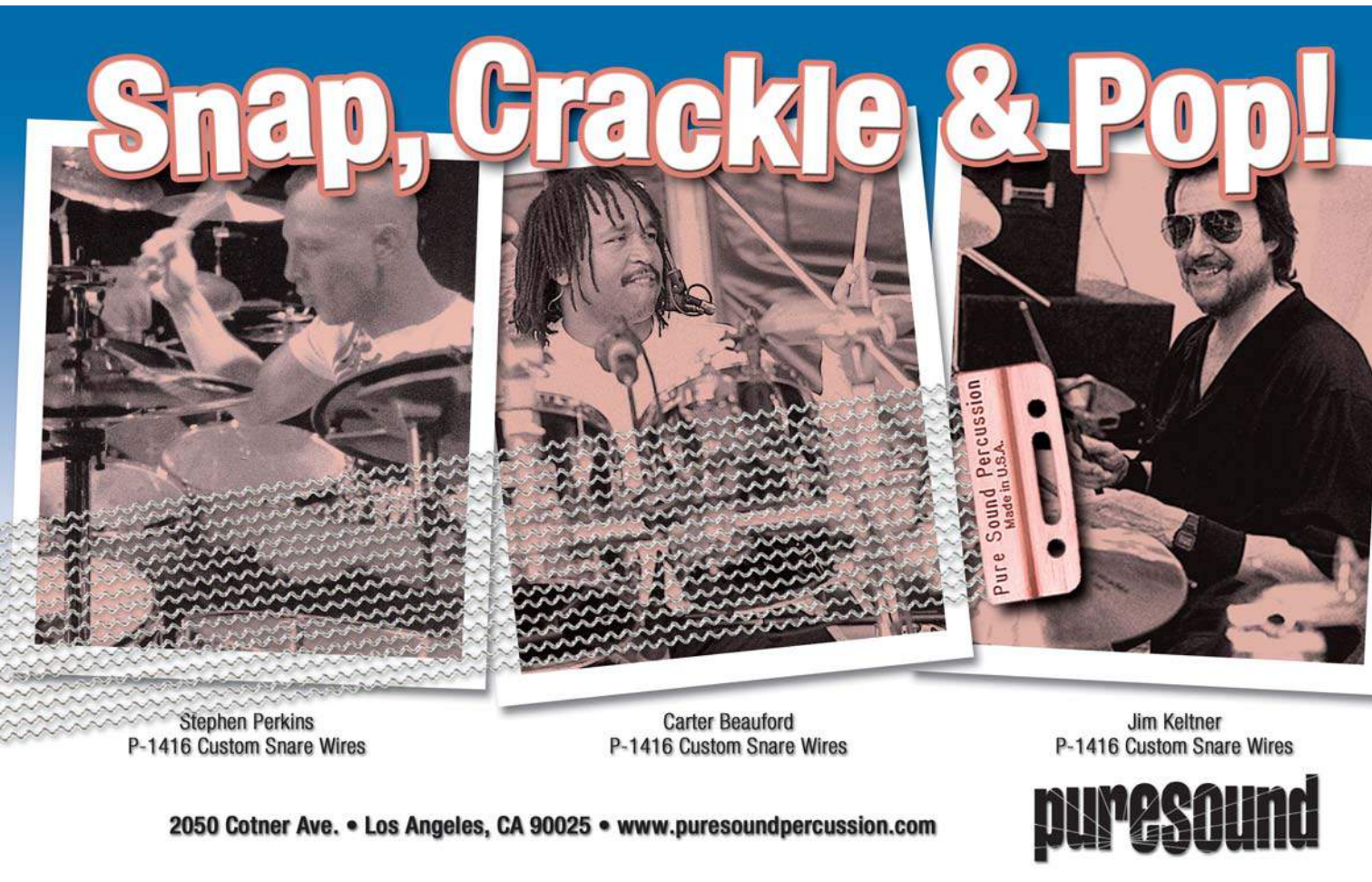

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Compo Drumheads

Q I remember playing on a Compo Studio model drumhead some years back. It sounded great and lasted five times as long as Mylar heads. Whatever happened to Compo heads?

Tony Savasta
via Internet

A Compo heads were manufactured in the late 1980s by the Asahi Chemical Cloth company of Japan. They were made of a synthetic fabric (as opposed to the molded polymer plastic used for virtually all heads today). Rick Van Horn reviewed Compo heads in the February, 1988 *MD*, and came to much the same conclusion you did: They offered some acoustic advantages, and they were very durable. However, they also tended to stretch more drastically and for a much longer period than did plastic heads. In addition, although they were distributed by Kaman Music Corporation (the largest US music-products distributor), their exposure in the US was limited, and they were fairly expensive. Owing to these factors, they did not catch on in the marketplace. They were discontinued within a couple of years.

Zildjian Serial Numbers

Q I have some 15" and 16" Dark K Zildjian crashes. They have no serial numbers. At what point did Zildjian start putting serial numbers on their cymbals?

Travis Walker
via Internet

A According to John King, director of education for Zildjian, "Prior to 1995, Zildjian cymbal trademarks did not include serial numbers. As a result, it was virtually impossible to accurately determine a cymbal's date of manufacture before that time. Since 1995, Zildjian has utilized a state-of-the-art 'Laser Etching Technique' that not only allows us to replicate all of our classic trademarks without any distortion of a cymbal's shape or sound character, but also to create a specific lot number for each and every cymbal. This number allows us to know exactly what elements were used within that cymbal's manufacture, what craftsmen were involved, and, of course, its date of birth. This has been a tremendous move forward within Zildjian's quality-control process and will now allow anyone to seek out the age of a particular instrument."

Leedy & Ludwig Timbales

Q I'm wondering about the age, history, and value of these 13" and 14" Leedy & Ludwig timbales. Each is marked "Humberto Morales Model, Leedy & Ludwig, Elkhart, Indiana." And by the way, who's Humberto Morales?

Bryan Hawkesworth
Scottsdale, AZ

A This is a question for *MD* historian Harry Cangany, who responds, "Leedy & Ludwig came into being in 1950 and ended in 1955. The timbales were already in the Leedy catalog prior to 1950. Xavier Cugat introduced Latin music into the US mainstream. Thanks to radio and movies, it became popular, so timbales, congas, claves, and maracas started to appear in the manufacturers' lines.

"The Humberto Morales timbales are brass. They were designed by Morales and Henry Adler, a famous NYC drummer/teacher. Humberto Morales was a star percussionist of his day, who played in the Noro Morales Orchestra."

What's This WFL Drum?

Q I recently purchased this WFL 5x14 snare drum at a pawnshop, and I'd like to know approximately what it's worth. All the hardware is original as far as I can tell, and the wood appears to be mahogany with batter and snare-side reinforcement rings. I'm not going to disclose what I paid for the drum, but I think I got a pretty good deal. Please let me know.

Mike Welch
Tulsa, OK

A According to our drum historian, Harry Cangany, your drum appears to be a WFL Classic model from 1955 or earlier. Harry assesses its value at between $275 and $350.

PureCussion HeadSet Drumheads

Q Do you have any idea where I can get replacement heads for a PureCussion Gigmeister? I've had this set for years, and as far as I can tell, no company makes heads for it today.

Pete Gascoyne
via Internet

A We forwarded your inquiry to Gary Gauger, the inventor of the original PureCussion HeadSet and the developer of several subsequent models. He parted ways with PureCussion a short time before that company went out of business a few years ago. Here is Gary's response:

"The heads that were first used to make the HeadSet were Remo PTS (Pre-Tuned System) heads. They were first made from 'chemically shrunk' Mylar, and later from mechanically crimped Mylar. PureCussion used both head types until I designed the NE series HeadSet. The NE stood for 'any drumhead.' It was a tunable version using standard drumheads.

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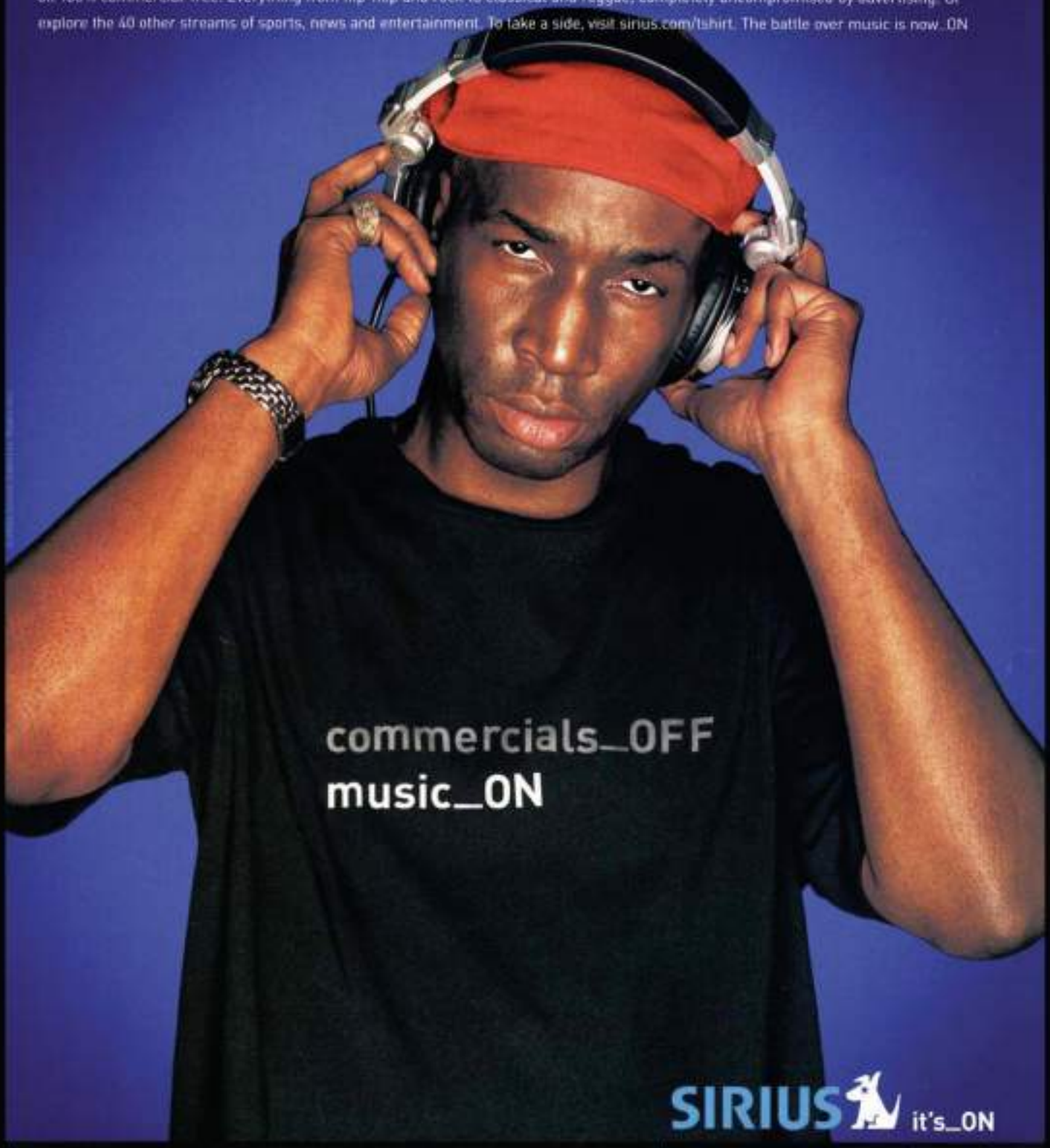


SIRIUS it's_ON

It's Questionable

"I've had many calls for replacement heads for the earlier sets since PureCussion went out of business. From what I understand, Remo still makes some of the PTS heads. I recommend that persons wanting to replace the older-style heads should contact Remo's customer service department to find out what PTS-style heads are still available and how they may be ordered."

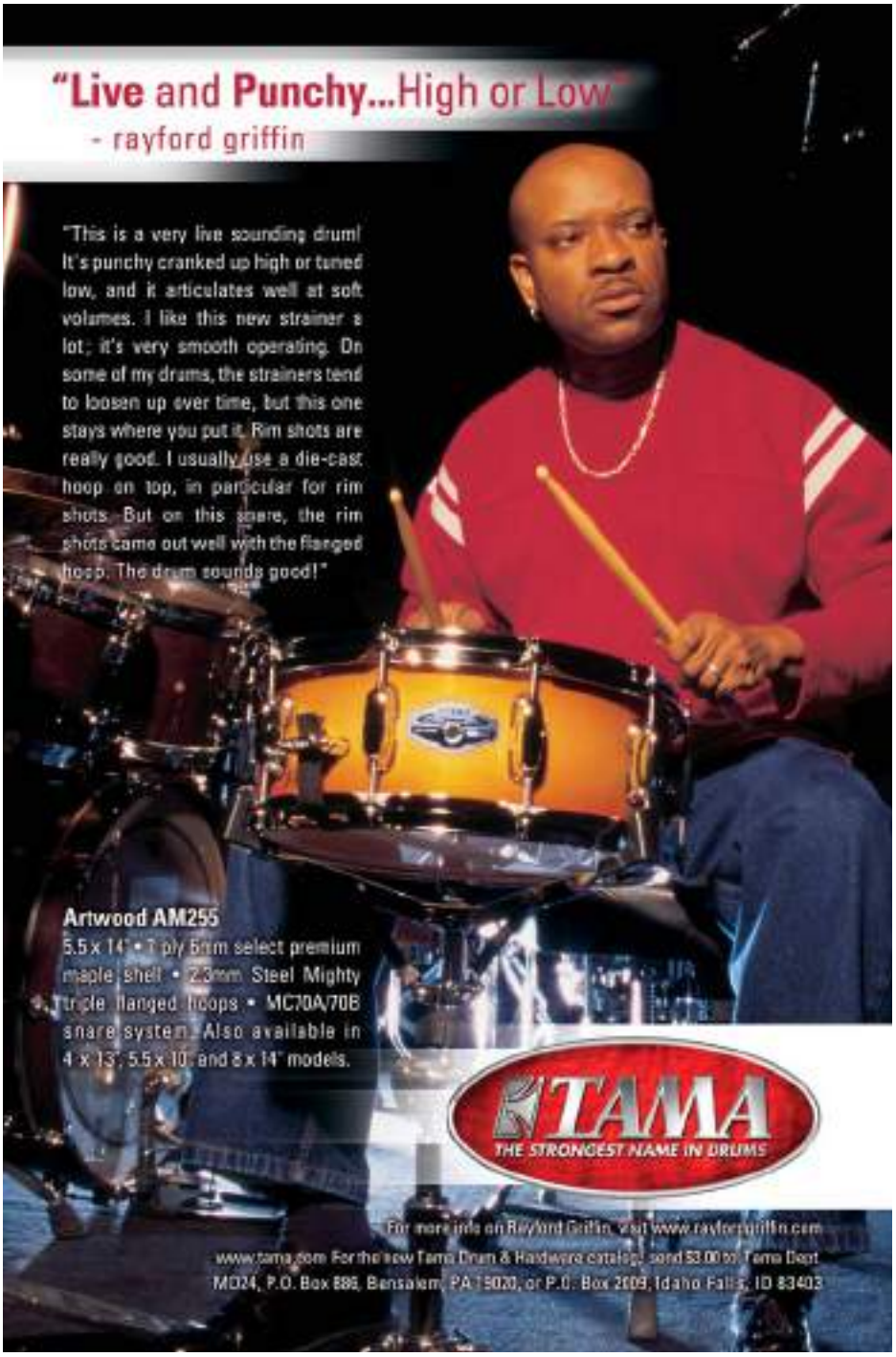
Pearl Export Colors

Q I have a Pearl Export kit made around 1985. I believe the color was called maroon or dark red at the time. I'd like to add a 10" tom to the kit. Does Pearl still make drums in that color (which may be called red wine now)?

Tom Murphy
Des Moines, IA

A Pearl product manager Gene Okamoto replies, "The color you refer to is most likely #66 Wine Red. We do still stock that color for re-covering drums.

"However, there's another question involved here. Do you already have a 10" tom that matches your kit? If not, you may have a bit of a cosmetic problem, since the lugs on the Export series have been changed three times since 1985. If you can find a drum that matches, we can do the re-covering. Please contact your local authorized Pearl dealer for details and pricing. And thank you for choosing Pearl!"



Which Cymbals Rock?

Q I play in a metal band, and I'm looking for the correct cymbals for the music we play. After having read cymbal ads, cymbal catalogs, and articles concerning cymbals, I'm a little confused. It seems that every company has a line of "rock-oriented" cymbals (Zildjian Z Customs, Agop Alchemy, Paiste Rude Classic, and so on) or at least "Rock" models in many of their basic lines. These models are usually very heavy and high-pitched, with a very long sustain. The manufacturers say that rock players need heavy cymbals that can take the punishment. And, the heavier a cymbal, the harder one has to play it in order to make it sound good, right?

If the above is true, what cymbals should a non-hard hitter (me) in a metal band play? My guess would be that the correct cymbals for loud music, provided that drummers don't hit hard, would be medium-thin to medium-heavy cymbals with large diameters, like a 22" ride, 15" hi-hats, and 17"–20" crashes. Many Turkish manufacturers offer such "traditional-sounding," medium-weight cymbals in such sizes. Could such cymbals work for hard rock and metal, or is there something I'm missing here?

Stefanos Ioannidis
via Internet

A Your evaluation is correct. The assumption most manufacturers (and

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It's Questionable

Historic Hardware

Q I have an old Rodgers straight stand. I don't know anything about it, but it is very functional and durable. It has the word "Meriloc" engraved on it. Could you tell me when this stand was made and what it cost at the time?

Juan Rodriguez
Maracaibo, Venezuela

A We believe that if you look carefully at the engraved name again, you'll see that it says "Memriloc." That was a terrific line of hardware introduced by Rogers in the mid-1970s. Designed by drummer/ inventor Dave Donohoe, the Memriloc system was the first drum hardware to employ a locking collar to "memorize" the height and angle of a given stand or drum mount. It influenced all drum hardware that followed. In its day, a Memriloc straight cymbal stand would have sold for $45 to $60, depending on the dealer.

most drummers) make is that "metal" music automatically means "hard-hitting" drumming. And that kind of drumming genuinely does call for heavy cymbals (if those cymbals are to survive the onslaught).

However, if you can manage to play the style without using massive sticks and swinging from your shoulders, then you quite possibly might be able to use thinner cymbals. And to get the power and sustain you require, you should, indeed, think in terms of larger diameters. You might also want to look into a new series from Sabian called AA Metal-X, which offers cymbals designed to produce high volume and penetration without being thick and heavy.

No matter what cymbals you select, be sure to play them using proper sticking technique, and strike them with glancing blows. This, too, will help to prolong their lifespan.

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The Drums And Sounds Of **Jim Keltner**

Q I've always admired your ability to create such distinctive and interesting grooves in a genre of music that often becomes filled with faceless drum parts. I have a couple of questions concerning the setup you used at the Red Rocks Amphitheater concert with Neil Young. I know the first "rack tom" is actually a snare, but what is the size? What about the other rack tom? And is the knob on the side of the floor tom an internal muffler, or perhaps a small snare unit you can raise against the head?

On a related note, I really like the "Rainy Season" track you did with Marc Cohn. There are some 32nd-note tom fills that also have a shaker sound over the top. Was that done by overdubbing, or were you holding shakers with the sticks? Thanks for the inspiration!

Todd Chuba
Scottsdale, AZ

A Thanks for the great compliments. Let me take this opportunity to mention a couple of drummers who've been very inspirational to me over the years in the genre of which you speak. Ralph Molina and Kenny Buttrey have long histories with Neil Young. After having played with Neil only a few times myself, I've really come to appreciate the deceptively simple and deeply committed grooves these drummers have contributed to so many of Neil's records.

When I played with Neil at Red Rocks, I used DW drums. The first tom was, in fact, a 9x10 snare drum. The second tom was a 7x14 Short Stack tom. And you're right about the floor tom having small snare units inside (top and bottom). But I never used them with Neil; they were always in the "off" position.

About the Marc Cohn song: I'm sure I was holding the shakers with the stick. I don't overdub shakers very often; I never like the way it feels compared to playing it live with the track. Thanks again for your interest and your kind words.

Terry Santiel On Percussion Setups

Q A drumset has a basic configuration. In most cases the drums, cymbals, and hardware have a certain common positional relationship. Does a total percussion setup also have a "basic" or optimal configuration? For example, for a right-handed person, should the timbales be to the right of the congas? What about the table for the shakers, triangles, and toys? Or should there be two tables—one for each hand? I'd also appreciate advice on microphone placement for the various percussion instruments.

George Lincavage
Columbia, TN

A There is no basic percussion configuration. Every situation is different. For example, if I'm playing in a live situation, I'll always put my timbales on the side facing the drummer, and the percussion table on the side farthest away. The congas are always placed in the middle. The reason for this is microphone placement and volume. The mic's for the percussion toys have to be very open because of the soft volume of those instruments. So if they're near the drums, you'll hear a lot of drums where you should be hearing the percussion toys. I found out a long time ago that this makes a mess for the person doing the house sound.

They'll usually have to take you out of the mix, because they're getting too much drums through your mic's.

When I'm recording, anything goes (as long as the engineer can hear what I'm playing). In that situation, I'll set up more for comfort and ease of movement from instrument to instrument.

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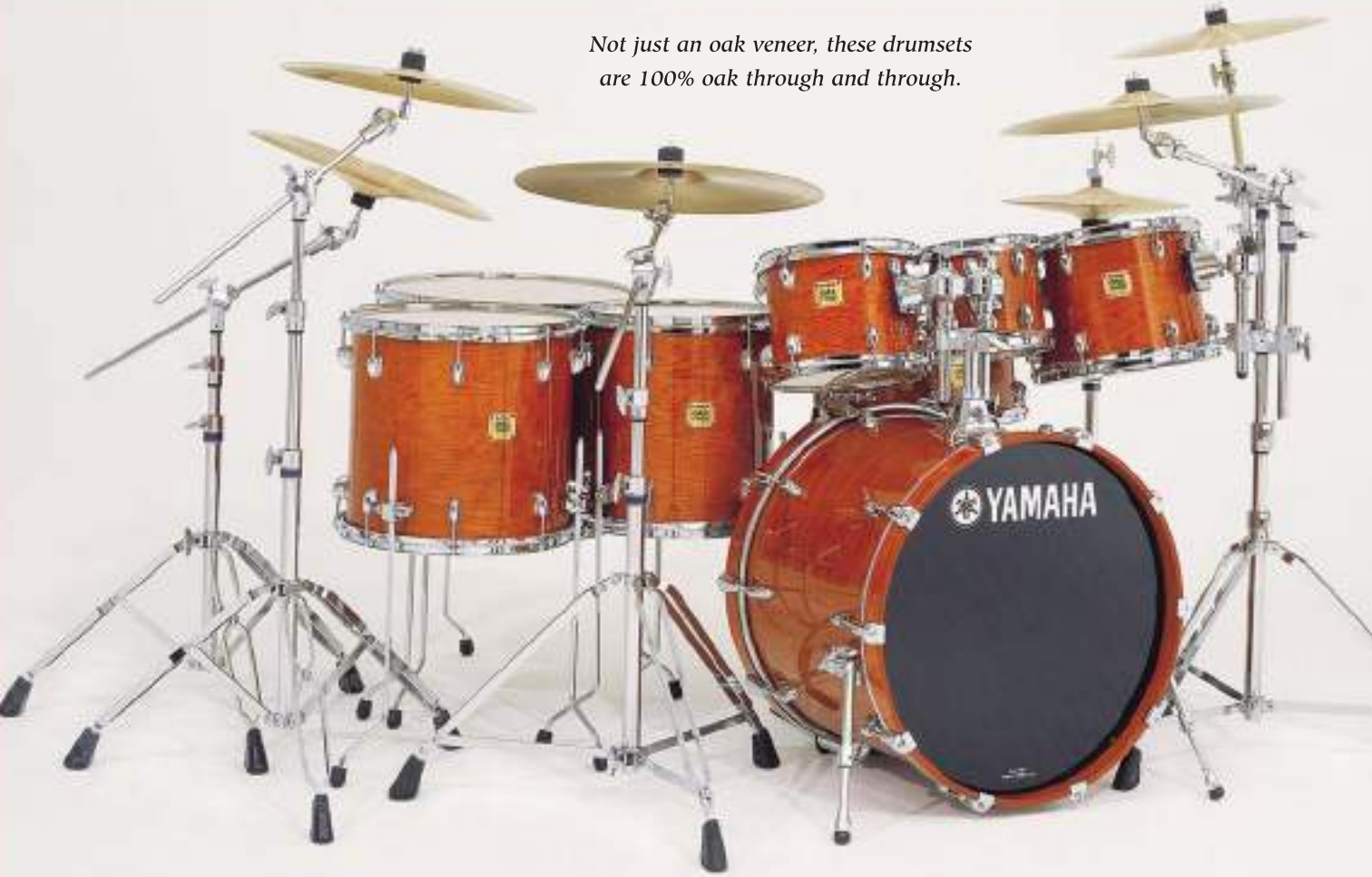

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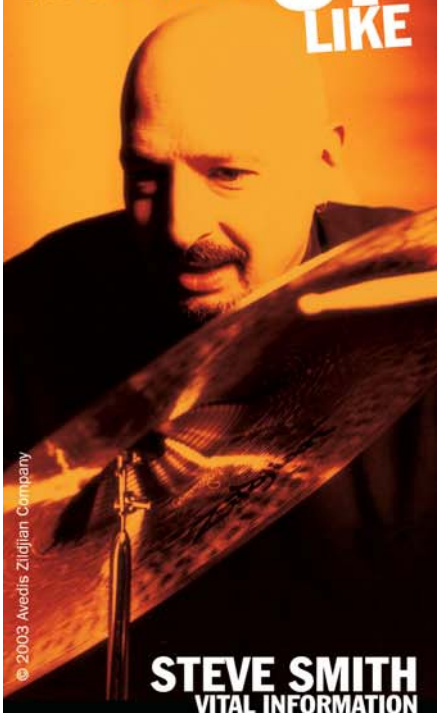

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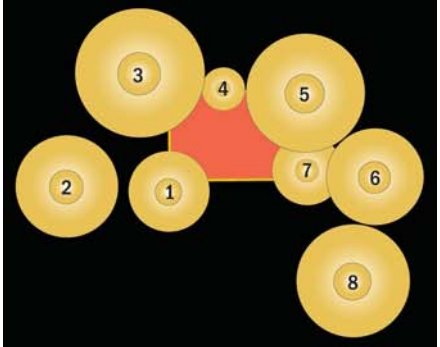
STEVE SMITH
VITAL INFORMATION



1. 14" K Custom Dark HiHat (top)
   14" A Mastersound HiHat (bottom)
2. 18" A Custom Fast Crash
3. 22" K Custom Left Side Ride
4. 8" A Custom Splash
5. 21" K Custom Special Dry Ride
6. 17" A Custom Fast Crash
7. 12" K Splash (top)
   14" Oriental China Trash (bottom)
8. 20" K Custom Flat Top Ride

Zildjian

Walfredo Reyes Jr.'s

Cymbal Setup And Studio Tips

Q Last summer you did a Mapex drum clinic here in Lima, Perú. You impressed me with your single-stroke rolls, your swing, your independence, and the variety of sounds you achieved by using different kinds of sticks. I want to thank you for all the inspiration that your clinic gave to me. Could you talk about the cymbal setup that you used on that clinic?

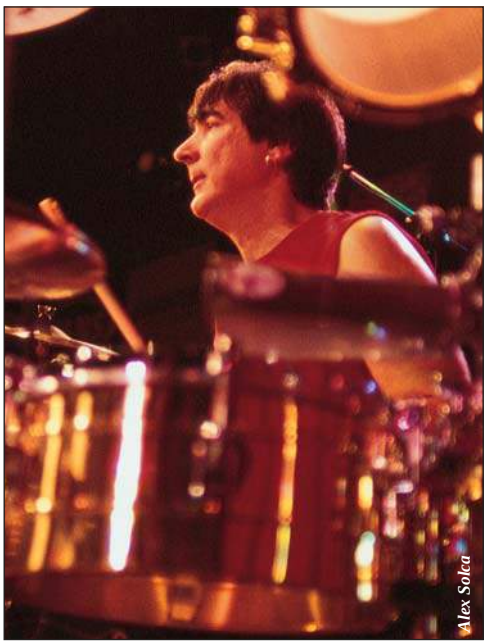
Also, as a session drummer, what do you think is the key for a better performance in the studio? Time feel...how you swing...bass and snare drum combinations...solid groove...? Thanks!

Alfonso Prialé
Lima, Perú

A Thanks for the compliments, and for attending my clinic. The Sabian HHX cymbal setup I was using included a 21" Dry Raw Bell Ride, 14" Stage Hats, an HHXtreme 18" Crash, an 18" Studio Crash, a 20" Chinese, and an 18" Ozone Crash (the one with the holes). The HHX line is amazing, live and in the studio. They are the cymbals I use now for all types of music.

To me, the key to a better performance in the studio is to know what your purpose is. The music that you will be playing—along with satisfying the artist and producer who hire you—come before anything. (When you're in the studio with your own project and you're the boss, then you can do more of what you want.)

I prepare myself with the drums, cymbals, percussion, and tools (sticks, brushes, mallets, etc.) I'll need for the music I'll be playing. Equipment varies all the time, depending on what is musically necessary. Sometimes I'm asked to bring a vintage set; sometimes I'm asked to bring the latest new gear.


Alex Solca

To be successful in the studio requires all of the factors you mentioned. Being able to groove with and *without* a click is necessary in the studio (and live, too). It doesn't matter what type of music is being played, a drummer needs great time and great grooves *all the time*. Great chops and the ability to play great solos are skills a drummer needs *sometimes*. (They're all important skills to have, though.)

I hope I was of some help to you. Good luck with your drumming. Gracias, and God bless you.

Repeat Bar

A Classic Quote From MD's Past

"There are shows where you're on fire, and others where you feel like you're treading water the whole time. Music has always been more of an emotional thing to me: Did I feel good during the show?"

Foo Fighters' **Taylor Hawkins**, March 2000

Would you like to ask your favorite drummer a question?

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Don Henley, Diana Ross, Phil Collins, Art Garfunkel, Hiroshima
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L. 16" X .D. 460" VHGAJEW
Lil' John Roberts' Philly Style
Janet Jackson, George Duke, Musiq, Rachelle Ferrelle, George Benson, The Chronicle
Very responsive, comfortable and "quick feeling" stick with a touch extra in length. With a gradual taper to an acorn style tip for full sounding drum tones, the Philly Style is a great stick for any style musical application. Hickory.
L. 16 1/8" D. .555" VHLJRW
Joey Heredia's Lowrider
Sergio Mendez, Stevie Wonder, Tania Maria, Mendoza/Heredia/Neto Trio
This Maple stick's sturdy taper ends with a nicely sized oval tip for dark cymbal tones. A perfect stick for fast, fluid and intricate playing in any musical situation. Maple.
L. 16 1/8" D. .580" VMJHLR
The John Blackwell Matrix
Prince & the New Power Generation, Cameo, Patti LaBelle, Utada Hikaru, John Blackwell & The Matrix Band
This extra length, beefiness and gradual taper makes Blackwell's design incredibly responsive, balanced and controllable. The barrel-shaped tip gives great clarity and articulation. Hickory.
L. 16 1/8" D. .570" VHJBLKW
Michael White's Pocket Monster
Steely Dan, Maze, Earth, Wind and Fire, Luther Vandross, Whitney Houston
Perfect for laying down deep grooves in any musical situation, live or in the studio. The slightly rounded barrel shaped bead, heavy shoulder and quick taper gives this stick outstanding playability. Hickory.
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Matchbox Twenty's
Paul Doucette
More Than He Thinks He Is

The last time *MD* spoke to Paul Doucette (Dec. '00 issue), he ended his interview belittling his superstar status by stating that "fame is a stupid thing" and that his bandmates and himself were in fact just "normal guys who got lucky." Since making their debut six years ago, Matchbox Twenty may have had some luck on their side, but it's the dedication and talent of these five musician/songwriters that makes them one of the most successful bands in the world.

For their latest CD, *More Than You Think You Are*, Rob Thomas, Kyle Cook, Adam Gaynor, Brian Yale, and Paul Doucette were eager to get started recording the fifty songs they had in the works. Each member had been busy working on different projects after two years of constant touring promoting their last release, *Mad Season*. "When we got together this time for pre-production," Paul says, "we just started throwing ideas around. It was basically, 'Alright, who has ideas?'"

Besides providing the solid backbeat for the new recording, Paul co-wrote the tunes "Feel" and "Soul," and completely penned "Could I Be You." According to Doucette, "I wrote 'Could I Be You' when things started happening for us. At the time I was thinking, How come I'm not happy with all of this? Everyone was having a great time but I wasn't, and I couldn't figure out why."

The drummer seems past his initial apprehension about stardom, though, and enthusiastically points to "Could I Be You" as a favorite drum performance. "That's one I'm very happy with," he says. "It's a very spur-of-the-moment performance. I tried not to over-think it."

Matchbox Twenty is currently gearing up for a world tour. And there's even talk of a solo record from Doucette coming in the near future. "Yeah," he says, "things are looking good right now—very good."

Billy Amendola

Porcupine Tree's
Gavin Harrison Expanding

At thirty-nine, Gavin Harrison's drumming career encompasses some sixty-five recordings and over thirty world tours with artists as varied as Iggy Pop, Lisa Stansfield, Level 42, and Italian pop superstar Claudio Baglioni. In early 2002, Gavin joined prog-influenced experimental rockers Porcupine Tree to record the British group's seventh studio album, *In Absentia*.

Despite his impressive résumé, Harrison is perhaps best known for writing two of the most widely acclaimed drumming books in recent years. His *Rhythmic Illusions* and its successor, *Rhythmic Perspectives*, explore the cerebral aspects of metric modulation and beat displacement concepts, ideas that often go over the heads of even the most talented drummers.

Gavin explains his impetus for writing *Rhythmic Illusions*, saying, "There are some great beginner's books and polyrhythm books available, but I didn't think anyone had covered this 'beat illusion' thing. I felt there was something missing for guys who've been playing for twenty years, have got great technique, and are doing professional gigs and sessions. I wanted to write something to challenge those players."

The resultant *Rhythmic Illusions*, Gavin says, "was the sort of drum book that I would have bought, because I'm always looking for strange concept books. I've reached the stage where I don't really feel that I need loads more technique. An interesting concept is much more challenging to me than, 'Can you play these 64th notes on the left foot?'" His books, he offers, are "like a workout for your central processor."

Gavin's latest project in the series is a DVD, *Rhythmic Visions*, which he wrote, filmed, and produced entirely by himself over the past two years. *Rhythmic Visions*, which reviews basic concepts from his first book, is an option for drummers who aren't heavy readers but who want

Hot Water Music's
George Rebelo
Force & Finesse

Gracing the main stage of the entire Vans Warped Tour last summer was no easy feat for most of the acts involved. The grueling summer festival tour pace took its toll on many of rock's up & coming, leaving carnage in the form of shredded voices, exhaustion, and aching muscles. Yet veterans like the Florida-based punk-rock act Hot Water Music were able to keep their composure day in and day out, primarily through sheer experience and know-how.

Driven by the consistent and charged rhythms of drummer George Rebelo, Hot Water Music is one infallible touring machine. While greener drummers on Warped expunged every last iota of energy hunched over their kits with grinding, clenched teeth and wound-up skeletons for their half-hour sets, the upright-seated Rebelo made his relaxed pounding seem all too easy. His impeccable timing, fluid motions, and captivating stage performance became the tour's daily hallmark of drumming efficiency. Chalk it up to having a few extra years over his younger peers.

"It's something that definitely happened over time," Rebelo says of his stage show. "I noticed that when I start concentrating on something that I'm doing, I start to make mistakes. There's no time to second-guess yourself. You've got to just trust your instincts, talents, and abilities. Sometimes I'll make mistakes, but most of the time it works in my favor."

And it isn't merely the stage where Rebelo shines. On his band's latest album, *Caution*, his unique approach to punk drumming is instantly apparent. There's plenty of accenting, a liberal use of driving tom patterns, and enough colored cymbal tinges to make one think the quartet hired a seasoned session pro for their sophomore Epitaph full-length.

"I don't really think about it too much," Rebelo humbly remarks. "I just listen to whatever needs to be accented. That's my jazz influence. That's how I learned to play a drumkit. My band instructor was a trombone player, so he'd point out things on a piece of music that I'd never really listened to before. It really opened my mind."

With a one-two punch of sheer force and near ballerina finesse, Rebelo certainly has a grasp of the best of both drumming worlds—he just doesn't know it yet. "If I could be the son of Stewart Copeland and John Bonham," he laughs, "I'd be one happy kid!"

Waleed Rashidi

to understand what his concepts are about. "There's a vocal explanation of what the concept is," he says, "and then they can see me play that. There's also notation on the screen for those who want to see it written out, and subtitles in Italian and German for players in those countries who don't read English. I do five performances of songs and I cover a lot of different styles."

Taking full advantage of the format's capabilities, Gavin includes alternative audio examples of him playing just with a click or in a musical setting. "Of all the products I've done," he says, "I'm happiest with this DVD. You really get everything: You can hear *and* see me play, and the sound is really good."

For additional information on Gavin, check out his Web site at www.drumset.demon.uk.co.

Gail Worley

Duduka Da Fonseca
Samba Deep

As a teenager growing up in Rio de Janeiro, Duduka Da Fonseca witnessed Brazil's bossa nova revolution firsthand. With renowned drummer Joao Palma as a neighbor, Duduka was accepted into an inner circle of drummers including Edison Machado, Dom Um Romáo, and Milton Banana. Influenced and inspired, Duduka was soon performing in clubs and on TV shows all over Brazil. Some thirty years on and many Brazilian and jazz recordings later, Duduka Da Fonseca finally records his grand solo statement, *Samba Jazz Fantasia*.

"My dream was to mix the American jazz that I loved with Brazilian samba," Fonseca says. "When I moved to New York City in 1976, I was one of the few to play Brazilian jazz. A handful of us wanted to revive the Brazilian jazz sound. We didn't have any clubs to play, like there are now. I began working with Astrud Gilberto, and I always put bands together, like The New York Samba Band, Brazilian Express, and now Trio Da Paz."

Samba Jazz Fantasia boasts a heavyweight cast including John Scofield, Tom Harrell, David Sanchez, and Eddie Gomez. Fired by Duduka's light-as-a-feather but constantly percolating drumming, the album crosses the Brazilian styles and sounds of Milton Nascimento and Antonio Carlos Jobim with a ferocious NYC edge. It all boils down to Fonseca's own approach. Textural and muscular, his samba jazz workouts are blissful *and* blistering.

"When I first came here and was playing more of a loose samba," Fonseca says, "some people didn't understand it. I had to adjust to play more traditionally with non-Brazilian musicians. Then I would work my way to opening up and playing loose. I had to kind of educate musicians, otherwise they didn't understand what I was doing. You have to make it basic at first, so people can trust you."

Fonseca's book *Brazilian Rhythms For Drum Set* is a standard for understanding his brand of samba jazz drumming, but not everyone is listening. "When all the videos came out in the '80s," he says, "the kids in Brazil wanted to play like Dave Weckl instead of recognizing their own roots. Dave is great, but the kids messed up on that. I had a student from Brazil who could play fusion but not samba. He had learned from all the videos. I said, 'You have samba inside of you. Just reach inside.'"

Samba Jazz Fantasia includes sambas in 15/8, plus variations like samba do partito alta and samba de palma. One of Duduka's many books notes further variations: samba batido, samba chalado, samba corido, samba de embolada, samba de norte, samba dos matuto, samba truncato, and samba sambador! All of these find their way into Duduka's drumming and his current bands, Trio Da Paz and NY Samba Jazz. (The latter includes his wife, vocalist Maucha Adnet.)

While Duduka admits that anyone can learn the Brazilian patterns, you can't mix blood and water. "It's like jazz," he explains. "I am never going to play jazz like Elvin Jones. That's in his blood. But that's not going to prevent me from playing jazz. You have to find what you have inside of you, not imitate someone else."

Ken Micallef

NEWS

Vic Stevens is on A Triggering Myth's *Forgiving Eden* and on *Controlled By Radar* by McGill/Manring/Stevens.

Chris Pennie is on *Irony Is A Dead Scene* by The Dillinger Escape Plan with Mike Patton.

Morris Windsor is on *Nextdoorland*, the first studio album in twenty years from The Soft Boys, featuring original members Robyn Hitchcock, Kimberly Rew, and Matthew Seligman.

Mick Brown is touring with Dokken in support of their latest CD, *Long Way Home*.

Willie Bobo and **Mongo Santamaria** are on a couple of 1960 Cal Tjader dates released as *Concerts In The Sun*.

Allan Metz has compiled a pictorial history book of interviews with Blondie (one from *MD*'s very own managing editor, Adam Budofsky), titled *From Punk To Present*. **Clem Burke** is featured throughout.

Airto Moreira and **Michael Shapiro** are on Gary Meek's *Step 7*.

Omar Hakim is on the new Jennifer Lopez CD, *This Is Me…Then*.

Original King Crimson drummer **Michael Giles** is on *Official Bootleg Volume One* by 21st Century Schizoid Band, which also features Crim vets Ian McDonald, Mel Collins, and Peter Giles, and former Level 42 guitarist Jakko Jakszyk**.**

Mike James is on Longwave's second CD, *The Strangest Things*.

Bobbie Rae is on *Moon At The Window*, The Rachel Z Trio's new disc of Joni Mitchell tunes.

Michael Travis is on *Waiting For The Snow To Fall*, a new tour documentary by The String Cheese Incident**.**

Jason Grimstead is on *Exposed* by Camouflage, the big band of the Australian Army Band of Sydney. Proceeds from sales of the album, which is available at www.thebasement.com.au or www.birdland.com.au, go to Reclink, an organization that helps the homeless, using the arts as rehabilitation.

Kevin Zubek is on Daniel Zamir & Satlah's *Children Of Israel*.

Clayton Cameron is backing Tony Bennett and k.d. lang on their duet release, *A Wonderful World*.

Roy Brooks can be heard on Horace Silver's *Paris Blues*, a concert from October '62.

Dave Storrs is on The Tone Sharks' latest, *Intention*, as well as *In The Room* by Klobas/Storrs/Hundemer.

DRUM DATES

This month's important events in drumming history

John Bonham was born on May 31, 1948.

Jazz Great **Billy Higgins** passed away on May 4, 2001.

On May 11, 1967, The Beatles (with **Ringo Starr**) record away from Abbey Road studios, heading over to Olympic Sound in Barnes, London to record with then tape operator Eddie Kramer for "Baby You're A Rich Man."

In May of 1978, drummer **Marky Ramone** replaces **Tommy Ramone** in The Ramones.

The Rascals (with **Dino Danelli** on drums) are inducted into the twelfth annual Rock And Roll Hall Of Fame ceremony on May 6, 1997.

Happy Birthday!

Freddie Gruber (May 27, 1927)
Levon Helm (May 26, 1942)
Billy Cobham (May 16, 1944)
Bill Kreutzmann (May 7, 1946)
Butch Trucks (May 11, 1947)
Bill Ward (May 5, 1948)
Bill Bruford (May 17, 1948)
Paulinho Da Costa (May 31, 1948)
Prairie Prince (May 7, 1950)
Mike Balter (May 7, 1952)
Sly Dunbar (May 10, 1952)
Alex Van Halen (May 8, 1955)
Mark Herndon (May 11, 1955)
Stan Lynch (May 21, 1955)
Mel Gaynor (May 29, 1959)
Dave Abbruzzese (May 17, 1964)
Alan White (Oasis) (May 26, 1972)
Nick Tosco (May 1, 1985)

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Meinl MCS Cymbals

Simplicity Can Be Very Effective

HITS

attractive finish

good balance of sounds, thoughtful choices of weights

great blend of ride and hi-hats

Meinl's MCS cymbal set is their latest entry into what is commonly referred to as "student-line" or "budget" cymbal pre-packs. The idea behind such packs is that they allow students to purchase brand-name instruments at a modest price. The inherent problem is that some such sets require the buyer to make compromises for the sake of affordability. That may be changing. In assembling the components of the MCS series, Meinl considered the drawbacks of the present packaged sets in an attempt to overcome their weaknesses. They chose weights that complemented each other without forcing compromises on the buyer.

The alloy used to make MCS cymbals is B8, the same raw material that Meinl uses in their Amun, Classics, Raker, and Candela series. The cymbals are shaped and lathed on an automated machine. Then they're buffed to a brilliant finish. The Meinl logo is not stamped on, but is applied with laser etching. The theory is that the additional hammering might change the sound of the cymbals. MCS cymbals will be available only as sets consisting of 14" hi-hats, a 16" crash, and a 20" ride. Let's examine each size individually.

14" Hi-Hats

The medium-heavy weight of the hi-hats makes them slightly dark when played together, but higher in pitch when struck separately. The closed sound is sharp and clear, and the cymbals offer great stick response. I found a good wash between them when I played them "loose." The "chick" sound is nice and clean, especially when paired with the ride. The bell has a fairly high profile and produces a clear sound. Overall, the cymbals have a nice brightness with lots of cut.

16" Crash

This medium-thin crash speaks quickly and dies away, while retaining a clear fundamental pitch. It possesses a prominent bell profile, with a sound that's high and piercing, and it responds well to the use of mallets. It takes a short while to get its voice, but works nicely when firmly coaxed. It's a no-nonsense, hit-it-and-hear-it crash, but it makes up in attitude what it lacks

in subtlety.

20" Ride

What a great cymbal! I'd take it on a gig right away. Its medium-heavy weight gives it great stick response with lots of ping and projection. The high-profile bell sounds clean and speaks through any pattern, allowing for lots of accents. The wash of the ride builds up to a steady level of highs, remaining under control. The sound is clean and predictable. This cymbal spoke well whether used in a rock setting or for light jazz. And I loved the combination of voices when I used it with the hi-hats.

Final Words

When considering how to put the MCS set together, Meinl obviously did their homework. As a result, they've accomplished what they set out to do in creating value-priced cymbals without sacrificing quality sound. The brilliant finish is very attractive, as is the packaging. The eye-catching and informative graphics on the box tell all about the set.

I was able to compare two MCS box sets in order to test the consistency of their manufacture. Does the word "clone" say it for you? I found *no* differences between the two sets. I would expect the same from all others. I would certainly recommend these cymbals to students or to anyone looking for usable cymbals at an affordable price. I'd especially recommend them as a teaching tool for instructors. With MCS sets on each of two kits facing each other, the matching cymbal sounds would make it easier to work on patterns. And you could pick up two MCS sets for the price of one high-end ride cymbal. Such a deal!

THE NUMBERS

MCS set (14" hi-hats, 16" crash, 20" ride) **$319**

Y **(877) 886-3465,** **www.meinl.de.**

Kitano Titanium And Aluminum Snare Drums

Pipe Dreams Can Come True!

HITS

outstanding sound quality

stunning finish

great range of applications

MISSES

drums will not fit on all snare stands

by Chap Ostrander

In 1964 Kitano Manufacturing began making industrial stainless-steel containers. Their success with stainless steel led them to explore the use of titanium for their applications. They turned their attention to drum manufacturing in the mid-1980s, and released their first titanium drum in 1989. It immediately met with great response from Japanese drummers.

The full Kitano line now includes 280 different drums, with shells made from titanium, aluminum, stainless steel, brass, and other metals. (The company also accepts orders for custom sizes.) For this review we were sent 6½x12 and 6½x14 titanium drums, and a 5½x14 aluminum model.

Common Features

Traits common to all the Kitano snares include the power and sensitivity they possess. During the testing process, I had the opportunity to try the drums in a variety of performance situations. Whether I played light jazz, hard rock, pop, or classical music, they exhibited clear snare response and clean, cutting rim clicks.

In a rock setting, I was able to stretch out and really lay into the drums. The voices that came through were so powerful that I had to be careful not to overplay. The titanium drums came fitted with titanium shells, hoops, lugs, washers, and snare cables. The tension rods on all three drums were made of brass. The aluminum drum came with brass lugs and tension rods. All three drums came with standard Yamaha strainers with adjustable butt plates. I was told that Kitano uses hardware from other Japanese manufacturers as well, depending on the material and size of instrument.

Titanium Snares

The 6½x14 titanium snare was awesome in its ability to speak clearly within any playing context. I tried it in a large hall, and it cut with great presence. It seems that the nature of a titanium drum with matching hoops is that you can play "into" it rather than on it. I certainly felt that. The drum spoke effortlessly, and with great warmth. This is a surprise for a metal-shell drum, but you get used to it quickly.

6½x14 Titanium Snare Drum

The 6½x12 titanium snare was a big surprise. Its size gave the voice a high character, but there was much more to it. I used the drum in a solo concert setting where a high, delicate voice was appropriate, and it worked wonderfully. But later in the gig I used it in a drumset piece, where I had the chance to lay into it a bit. I was stunned by its ability to cut and keep up with the kit and the other amplified instruments. This was due to its 3-mm shell, which gives it an edgy sound with a very quick voice.

Aluminum Snare

The 5½x14 aluminum snare was also a surprise. I've worked with aluminum drums before, and my impression was that they were not too lively. This drum turned that impression completely around. It had *lots* of life and snap, with a hint of aluminum's characteristic dryness. I used the drum for the run of a show on which most of the music was performed with brushes. I used my standard snare for the first rehearsal, and then brought in the Kitano for the second one. After the first number with the new snare, the sound man came up to the front of the stage and asked, "What's that drum?" When I told him what I was using, he just smiled this great smile of satisfaction and returned to his station.

Construction Quality

I removed the top head from the 14" titanium snare to check out the shell. The finish inside was as beautiful as the outside. It was entirely smooth, as was the bearing edge. The lugs on the two titanium drums are fashioned from solid titanium threaded for the tension rods. The design is the same for the brass lugs on the aluminum snare. This suggests that the tension rods could strip if you tried to assemble it quickly. However, I'd think that with drums like these you wouldn't rush to work on them. Kitano states that they utilize brass tension rods to take advantage of brass's sound conductivity. The washers are made of titanium so that they won't detune easily or cause muffling.

Jumping Through Hoops

While I had the titanium hoop off, I tried using it to replace the die-cast hoop on one of my concert snares. I did this in response to a section of Kitano's Web site that talks about the effect of their titanium hoops. They say that the density and elasticity of the titanium helps it to complement the sound of any snare. It also allows for precision tuning with a wide range. The extremely lightweight hoops are said to produce higher tones and greater crispness while reducing physical stress on the player. In my case, I heard a significant difference in the sound of my drum. It was much livelier and more responsive. There was greater body and a definite increase in playability. So I'd have to think that the addition of a Kitano titanium hoop would be a serious upgrade to any drum.

That being said, I need to add one proviso: Most Kitano hoops feature a sort of double-wide design. As a result, they expand the outside diameter of a 14" drum to 16". I had a problem fitting such a drum onto one of my standard snare stands. Kitano recommends the use of the Pearl S-2000 stand, because the arms of its snare basket are adjustable, allowing the stand to accommodate a drum up to 16" in diameter. Gene Okamoto of Pearl was kind enough to provide an S-2000 for my use, and it served the purpose admirably. There may be other stands on the market that will also accommodate a Kitano drum; just be sure to look into this before you purchase a drum.

Conclusion

Kitano figures that they can leave the manufacture of wood drums to those companies that specialize in wood. Their strength lies in their experience with producing metal shells. I have to say that their products support that philosophy. The drums that I exam-

6½x12 Titanium Snare Drum

5½x14 Aluminum Snare Drum

THE NUMBERS

6½x12 Titanium Snare Drum

Shell:	3-mm titanium
Hoops:	titanium double hoops
Lugs:	hexagonal titanium
Tension rods:	brass (with titanium washers)
Snare wire:	titanium
List Price:	**$1,830**

6½x14 Titanium Snare Drum

Shell:	6-mm titanium
Hoops:	titanium double hoops
Lugs:	hexagonal titanium
Tension rods:	brass (with titanium washers)
Snare wire:	titanium
List price:	**$2,140**

5½x14 Aluminum Snare Drum

Shell:	7-mm aluminum alloy
Hoops:	titanium single hoop on top, double hoop on snare side.
Lugs:	hexagonal solid brass
Tension rods:	brass (with titanium washers)
Snare wire:	titanium
List price:	**$1,515**

Drums are currently available only on Kitano's Web site:
www.kitanodrums.com.

Clark Synthesis Tactile Sound Monitors

More Than Meets The Ear

HITS

replaces low-end feel missing from in-ear monitors

models available in different price and performance ranges

compact size for easy portability

by Rick Van Horn

The advantages of in-ear monitoring have been heavily promoted by several major manufacturers over the past several months. (*MD* will be running a story about this important subject in the near future.) The introduction of lower-cost systems has made those advantages available to performers at virtually every level, from weekend warriors to touring drummers. However, some drummers who would otherwise jump on the IEM bandwagon are reluctant to do so because they feel that such systems don't provide the full on-stage experience. They miss the physical sensation—the "kick"—of the low-end frequencies pumped out of big monitor cabinets.

This is where Clark Synthesis Tactile Sound Monitors come in. Rather than being acoustic speakers, they're transducer units that convert sound signals into physical vibration. And, unlike some similar "shaker" products that focus on bass vibrations only, the TSMs cover the full range of tactile and audible frequencies. In other words, in addition to the thump of the kick drum and the bass guitar, the TSMs supplement *all* of the sound coming out of the monitor system.

The TSMs can be used in a variety of methods, but for a drummer the optimum placement is beneath the drum throne. In this position, the TSMs can send their vibrations directly into the body of the seated drummer. Through a physical principle known as "bone conduction," the drummer actually "hears" as well as feels the sound. So yes, the sheer "kick" of the low end is provided (and you do feel it in your butt). But in reality, the entire monitor signal is being reinforced at the same time.

What It Is

If this all sounds pretty high-tech, well, it is and it isn't. The principles smack of science fiction, but the application is pretty down-to-earth. The Clark TSMs are very compact units (8" in diameter and $2\frac{1}{4}$" high) that look for all the world like 1950s-era movie flying saucers. They can be attached unobtrusively to the underside of a drum throne, using a variety of methods. If you have your own throne that you're happy with, each TSM comes with a universal mounting bracket that easily screws into the seat bottom. If you'd prefer, Clark Synthesis can provide either a round or a bicycle seat top already custom fitted with mounting hardware. And if you want to go the whole new route, you can also buy a complete unit consisting of a Pork Pie Percussion drum throne, with your choice of ready-fitted seat type.

Tailored To Fit

What's particularly drummer-friendly about the Clark TSMs is that they're available in three strengths (and, consequently, three price ranges). The affordable Silver model has a tactile force peak (vibration strength) of 216 foot-pounds. It's considered appropriate for weekend gigs, church performances, and other situations where onstage volume is low to moderate. This would be the choice for semi-pro and even pro drummers who don't need to deal with Marshall stacks or cavernous stage spaces.

The Gold model is Clark's best seller. With a tactile force peak of 378 foot-pounds, it can do the job in any situation from a loud club to a major concert hall. (Most of Clark's roster of notable endorsers use this model.) Then there's the Platinum model, which has 931 foot-pounds of tactile force and is appropriate for stadium gigs, space-shuttle launches, and acts of God.

Silver

Gold

Platinum

I Got The Power

The Clark TSMs are not speakers, as I said. However, they do require a powered signal from an amplifier, just as speakers would. And while it's *possible* that a drummer's TSM could be included in the same cable run as other, traditional speakers powered by a single monitor amplifier, it would be better (in terms of control and power efficiency) for the TSM to have its own power amp. So that should be factored into the purchasing cost of the unit. But there's an interesting feature of the TSMs that may help offset overall cost. The more expensive the TSM unit, the more efficient it is, and the less power it takes to achieve a given amount of performance output. Let me explain.

I tested the TSMs by installing all three of them under the same drum seat at the same time. Clark Synthesis was kind enough to provide a switching box with which I could select which unit was getting the signal from the amp at any given time. Clark also provided a Crown MA602 power amp to run the units with.

In order to ascertain how each unit translated incoming signal into vibration, I set the amp at about 25% gain. At that level, the incoming signal of the Silver unit was distinctly discernable against the recorded music track that I put through my own in-ear monitors (Etymotic Research ER-4 Audiophile Earphones). I set the music volume at what I thought a moderate club level would be, and I could comfortably hear and feel the miked-up bass drum, along with the low end of the music. That established my baseline.

Without turning the amp gain up, I switched to the Gold unit. Immediately, all of my hearing and feeling sensations increased by a factor of three. Now, if I wanted to, I could crank the music up to rock-club level and still feel the kick and bass appropriately.

When I switched to the Platinum unit, I thought I was going to be bounced off the drum stool. The power of the sensations was absolutely *intense*—enough to be almost disorienting. (I'm told that Kenny Aronoff and Tico Torres each use *two* of these babies under their seats. I'm surprised their joints are still together.) I don't think I'd ever need this kind of reinforcement, but it might be super in an outdoor situation where the drums (and especially the kick drum) simply disappear.

My point is that while the more powerful TSMs can accept more incoming amplification and produce correspondingly more powerful vibrations for the big gigs, they can also be run by *less* powerful (and less expensive) amps and still provide excellent performance for smaller gigs. So instead of a Silver TSM and a 400-watt amp, you might be able to use a Gold TSM and a 240-watt amp. (To underscore this point, Clark has an AudioSource amp of that power in their catalog, and several of their professional endorsers use it with the Gold TSM to great success.)

I should also mention that each TSM includes built-in instantaneous overload protection. If they're hit with too much power, they shut down to protect themselves. The shut-down polyswitch also has nearly instantaneous recovery, allowing the unit to begin functioning again right away. Nice.

Practical Application

I've tested other "shakers" in the past, and I found them to be fairly heavy and unwieldy. The Clark TSMs vary in weight from $3\frac{3}{4}$ lbs. for the Silver to just over 4 lbs. for the Platinum. (My *stick bag* weighs more than that.) It would be possible to leave a TSM installed under the seat for transport, assuming that you had an appropriate carrying case to protect the unit in transit. Personally, I'd be more likely to disconnect the TSM and carry it separately. Clark provides a padded gig bag with each unit for that purpose.

That brings us to the subject of installation and breakdown. The TSMs fit onto standard $\frac{3}{8}$" threaded rods, which, in turn, are threaded into the ready-made holes in the Clark seat or into the universal bracket that you would attach to your own seat. That's simple enough; you just need an open-end wrench to secure the locking nuts on the rod.

Each TSM has a 3' cable ending in bare-wire leads. This allows the user to attach his or her choice of cable connector. I think I'd opt to terminate the TSM's cable in a female $\frac{1}{4}$" jack, so that I could run a standard male-to-male $\frac{1}{4}$" speaker cable between it and the amplifier. Fortunately, this is the sort of job one could do at home in about fifteen minutes.

Bottom Line (Literally)

The Clark Synthesis TSMs are small, easy to use, and very efficient at doing what they're supposed to do. Even when I played with earphones that cut out virtually *all* outside sound, I never had a feeling of being "detached" from the kick drum or the low end of the music. In fact, I found my awareness of my bass-drum playing was actually heightened by the sensations being transferred directly into my body. Those sensations pinpointed each drum beat, as opposed to just being indistinct low-end rumbles. Very cool.

Given the performance of the TSMs, I can understand why so many major artists are using them. It's especially nice to know that the company has provided a range of models that lets us mere mortals get in on the game, too!

THE NUMBERS

Tactile Montitors

Silver	$199.95
Gold	499.95
Platinum	599.95

(Each of the above comes with Universal Bracket, installation hardware, and Gig Bag.)

Tactile-Ready Seats

Round (accommodates two TSMs)	$129.95
Bicycle (accommodates three TSMs	149.95

(Seats will fit most major brands of drum-throne bases.)

Thunder Throne Complete Packages

Silver, round seat	$399.99
Silver, bike seat	429.95
Gold, round seat	699.95
Gold, bike seat	729.95
Platinum, round seat	799.95
Platinum, bike seat	829.95

(Thunder Throne packages include standard or low-boy bases, Tactile-Ready Seat, and designated Tactile Sound Monitor.)

Y (303) 797-7500, www.clarksynthesis.com.

DrumFrame VX-EZ

A New Way To "Kick Back" On Your Kit

HITS

slanted setup offers great playability

easily adjustable hardware

bass drum suspension mechanism makes drum rugs obsolete

comfortable, adjustable drum chair

MISSES

bass drum setup may require some overtime on your part

by Will Romano

Educator and drummer Bob Gatzen created the original DrumFrame a few years ago. In a nutshell, it combined the concept of a drum rack with an ergonomically tilted seat and drum supports. The Reclined Performance Mechanism design was specifically intended to allow drummers to play for longer periods of time with greater ease and comfort. The unit was admittedly a little strange-looking (some drummers said it was half drum rack and half Barcolounger), but it earned the support (pardon the pun) of such notables as Will Kennedy, Billy Ashbaugh, and Tony Royster Jr.

Ergonomic benefits aside, the original DrumFrame was a pretty massive unit. Recognizing this, Bob Gatzen has created a more scaled-down version called the VX-EZ. The new model (distributed by Kaman Music Corporation) is a half-rack suspension system that can be used with free-standing hardware. Our review model came with an assortment of Gibraltar hardware, including clamps, ball-arm tom holders, and three 9509MB mini boom cymbal stands. Let's take a look at this leaner, meaner DrumFrame.

An EZ Set-up

The initial set-up was a breeze. I quickly pieced together the basic floor unit, which consisted of two wing-shaped footings with a triangular sliding bar running between them. That bar (along with many other pieces in this system) was adjusted via tension rods on triangular-shaped fasteners.

I then slid a 25" tube into the "far" base, which served as a vertical root post for the entire system. An L-shaped arm (used to hold the 9506NL legless snare drum stand) was then placed into its own separate hole. Next, another triangular rod (on which the chair cushions would rest) was slipped into the "near" base footing. A 22" horizontal bar and a swivel clamp (attached to the vertical pole via triangular adjuster) was attached to the left side of the frame.

The EZ began to take shape when I added two contoured winged plates (which feature adjustable legs). After tightening four Allen bolts, I had a slanted platform on which to play. These two wing plates would act as a resting pad for the lip of my bass drum, the bass drum pedal, and the hi-hat. With the help of hook-and-loop fastener strips, the Gibraltar 9707NL legless hi-hat stand and the bass drum pedal were held secure. (More about that later.) I was free to place whatever clamps I needed on the 22" horizontal bar in order to attach my

equipment.

The DrumFrame In Action

When I had the kit assembled and I sat on the reclining seat, it seemed as though all the hardware was "falling into" me. I thought at first that there was no way I could play at such a pronounced angle. But I was wrong. Once I got comfortable I found that I liked the sensation of hovering over the kit. I now liken using my regular setup to riding a bicycle without a seat: it's a bumpy ride, and it stings.

If the DrumFrame does anything, it forces you to take a serious look at the ergonomics of drumming. I wasn't "pushing" in order to play. I just dropped my sticks and the playing surfaces were right there for me. I played two-handed 16th-note rhythms on my hi-hat with ease. Because the Gibraltar 9707 NL hi-hat stand had no legs, I was able to place it in an extremely convenient position that would be virtually impossible with my standard kit.

The 9707 NL was kept grounded via an L-rod and a Gibraltar SC-BGC grabber clamp attached to the DrumFrame's 22" horizontal bar. I initially thought that the hi-hat stand would have no flexibility because it was locked to the bar, but I found that it could be moved anywhere along the floor panel.

The 9506NL legless snare stand was a nice touch, if not the coolest-looking feature of the rig. The stand, held up by the middle L-shaped post mentioned earlier, appears to be floating in mid air. The snare stand's rotation arm allowed for great mobility. And as a testament to just how much you'll change your own setup, I played for most of the time with the snare very high next to the hi-hat. I don't normally do that, but for some reason it just felt right, given the angle of the platform and my seat position.

The three-cushion throne had a lot to do with my overall playing comfort. There was a headrest, a mid-back cushion, and, of course, a firm seat. An adjustable rod that runs between the two ends of the base unit allowed me to sit as close to or as far way from the kit as I liked (at least as far as the sliding bar would allow). The sitting angle could be finely adjusted by rotating a lever on the underside of the seat. While the chair does come loose after repeat uses (nothing a quick tightening of the screws won't solve), this seat offers features that escape most drum thrones. I felt that I could play for hours. And I soon realized that the angle of the chair virtually *forced* me to lean back and use it as support.

Slightly Off Bass

If there was any trouble spot in the set-up process for me, it was the bass drum rig. Because the bass drum needs to be lifted off the ground, I found it tedious to get all the equipment lined up properly.

I applied the suspension bass drum mount to the bottom of the drum where four tension rods held it in place (two on the front, two on the back). To stabilize the mount, a rod footing with two rubber stoppers on each end is employed. In addition, a small black metal

cylinder slid through an adjustable clamp on the footing, which elevated or lowered the angle of the drum. Once I had the equipment securely attached, I hung the front end of the kick over the right floor plate. I then used the swivel clamp on the 22" center vertical post to attach a bass-drum hoop clamp. The hoop clamp kept the drum from sliding or falling. While this process was time consuming, I should also mention that on the very next break-down and set-up, the assembly time improved.

At The Bottom Of Things

Our EZ review unit was shipped with a Gibraltar Intruder II model IDP-C double bass pedal. But since I'm not a double bass drum player and I felt that the Gibraltar pedal was a bit stiff, I switched to my trusty single DW 5000, which clung to two adhesive hook-and-loop strips. I placed the pedal at a comfortable angle and never really gave much thought to repositioning it after that.

Because of the DrumFrame's bass-drum suspension system, you no longer need a drum rug. The entire framework was secure on any surface, soft or hard. The DrumFrame is made of aluminum alloy, employing the same processes used by the aeronautics industry. No matter how hard I hit (and I really didn't need to hit hard), I was never worried about the 'Frame's stability.

And I loved the feel. When I sat down on the cushy throne, the entire edifice became a resonant and rocking contraption. My whole body was shaking, feeling every beat. While you might think that this was a drawback, in reality I felt more closely connected to the playing surfaces than ever before. The "Shared Vibrational Energy" that the DrumFrame creates between the suspended drums offered a slight increase in volume and resonance from the bass drum and toms, making it a pleasure to play the drums.

I would recommend that if you use the 'Frame on repeated gigs, you keep markers on the metal as to how far back to slide the bars, how high the horizontal main bar should be, etc. While most setups present similar problems, the one thing that works against the DrumFrame is that there is interconnected hardware. You really have to get this down to a science in order to enjoy the 'Frame's full potential.

Configuration Options

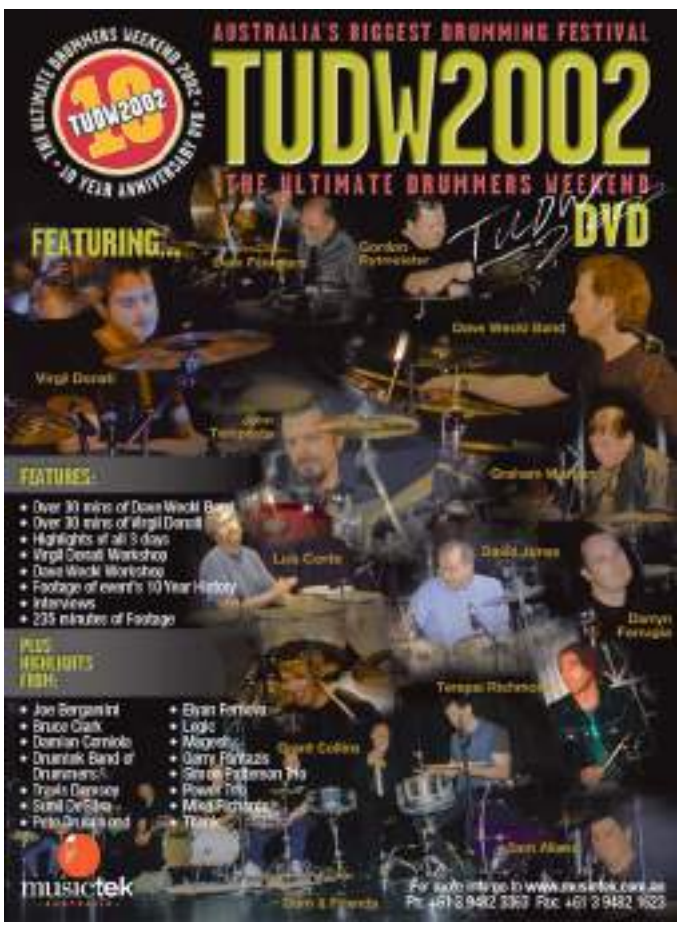
I wanted to see how many different configurations could be had by using the DrumFrame EZ, so I hung a 12" tom off a 9509MB mini boom crash cymbal stand on my left via a Gibraltar SC-BAHR ball-arm rod post holder and an SC-BGC grabber clamp. The tom arm's rotation was very handy when trying to find the approximate spot for the tom. A 13" tom was firmly planted on the horizontal center rod via an SC-BAHR and the center bar's triangular adjustable clamp. A 16" suspended floor tom was attached to a boom ride stand via an SC-BGC and an SC-BAHR.

Though I had no complaints about mobility in this situation, I wanted to tinker a bit more. I placed two toms in front of me: the 12" hanging from the main horizontal bar and the 13" hanging off the ride cymbal stand. The 16" was placed on its own separate boom stand on the hard right. Overall, floating toms seem to work best with this system. I briefly tried a legged floor tom, but it was tough to position at a comfortable striking distance. The 'Frame's metal floor plate kept getting in the way.

There were still other setup options. For instance, if you have a double tom holder, you can place two toms on the horizontal bar without using a cymbal stand on your left (if you are right-handed player). You may also be able to slip the double tom holder into a clamp and hang that off the cymbal stand, leaving the horizontal bar for the hi-hat stand. This, however, seems to be a bit of a waste of bar space. It may also be a strain on the grabber clamp.

The Wrap-Up

The DrumFrame helped me to see my own setup from a different perspective. While setting up at a gig, I always seem to be fighting myself, sometimes guessing where my foot pedals and snare stand should be placed. I'm either claustrophobic or too liberal with the spacing of the equipment. Along with its ergonomic benefits, the DrumFrame is designed to allow highly accurate positioning time after time. It made playing so joyful that going back to my ordinary stand-alone kit seemed a bit of a letdown. The DrumFrame VX-EZ isn't cheap, but considering all the advantages it offers, I consider it a worthwhile investment.



THE NUMBERS

DrumFrame VX-EZ System (complete)	$1,099.95
9509MB Gibraltar Mini Boom Stand	139.95
SC-BGC Basic Grabber Clamp	24.95
SC-BAHR Gibraltar Ball Arm w/ Hexagonal Rod Post	39.95
9506NL Gibraltar Legless Snare Drum Stand	99.50
9707NL Gibraltar Legless Hi-Hat Stand	155.95
IDP-CB Gibraltar Intruder II Double Pedal with gig bag	435.50

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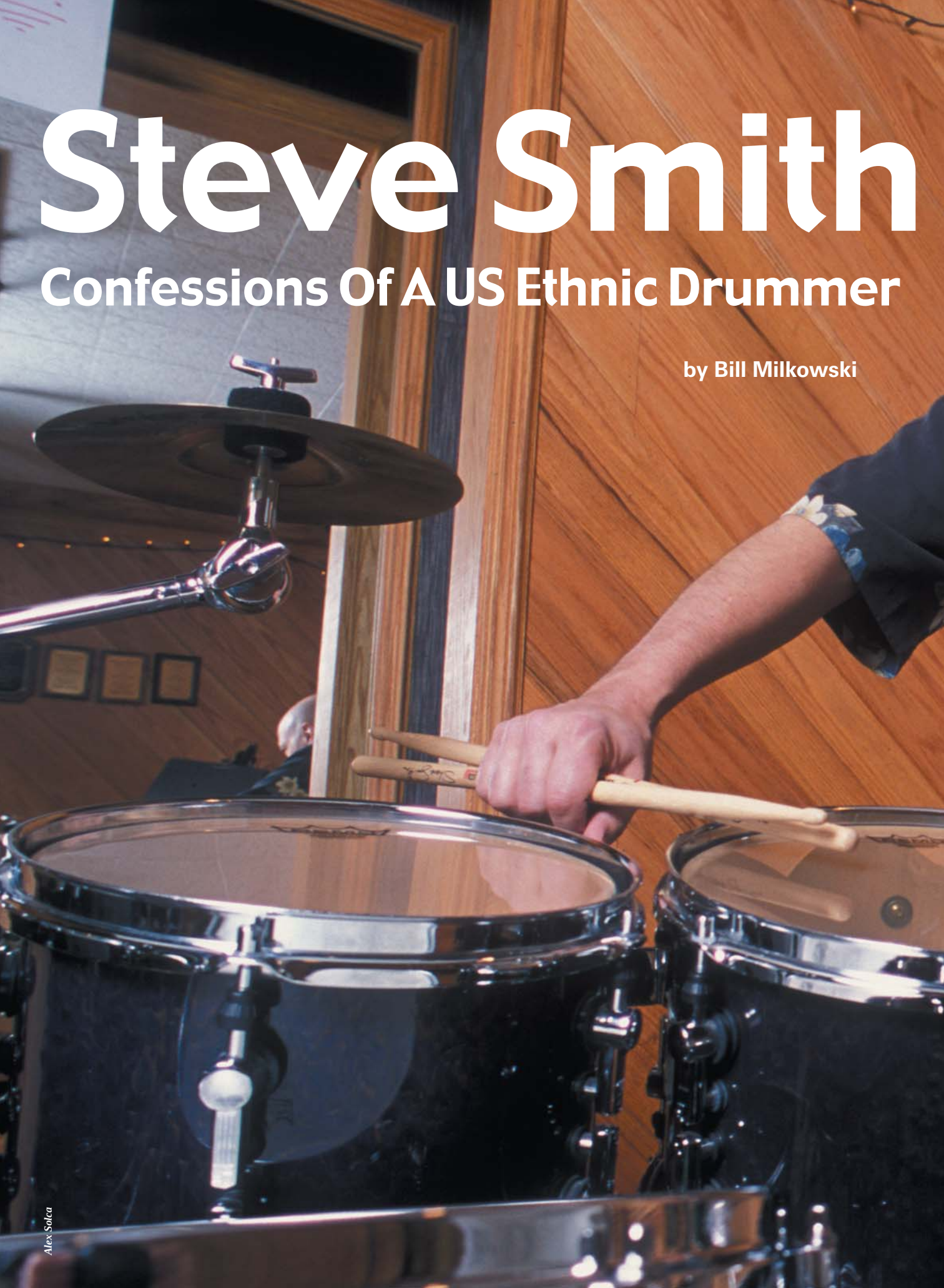
Steve Smith

Confessions Of A US Ethnic Drummer

by Bill Milkowski

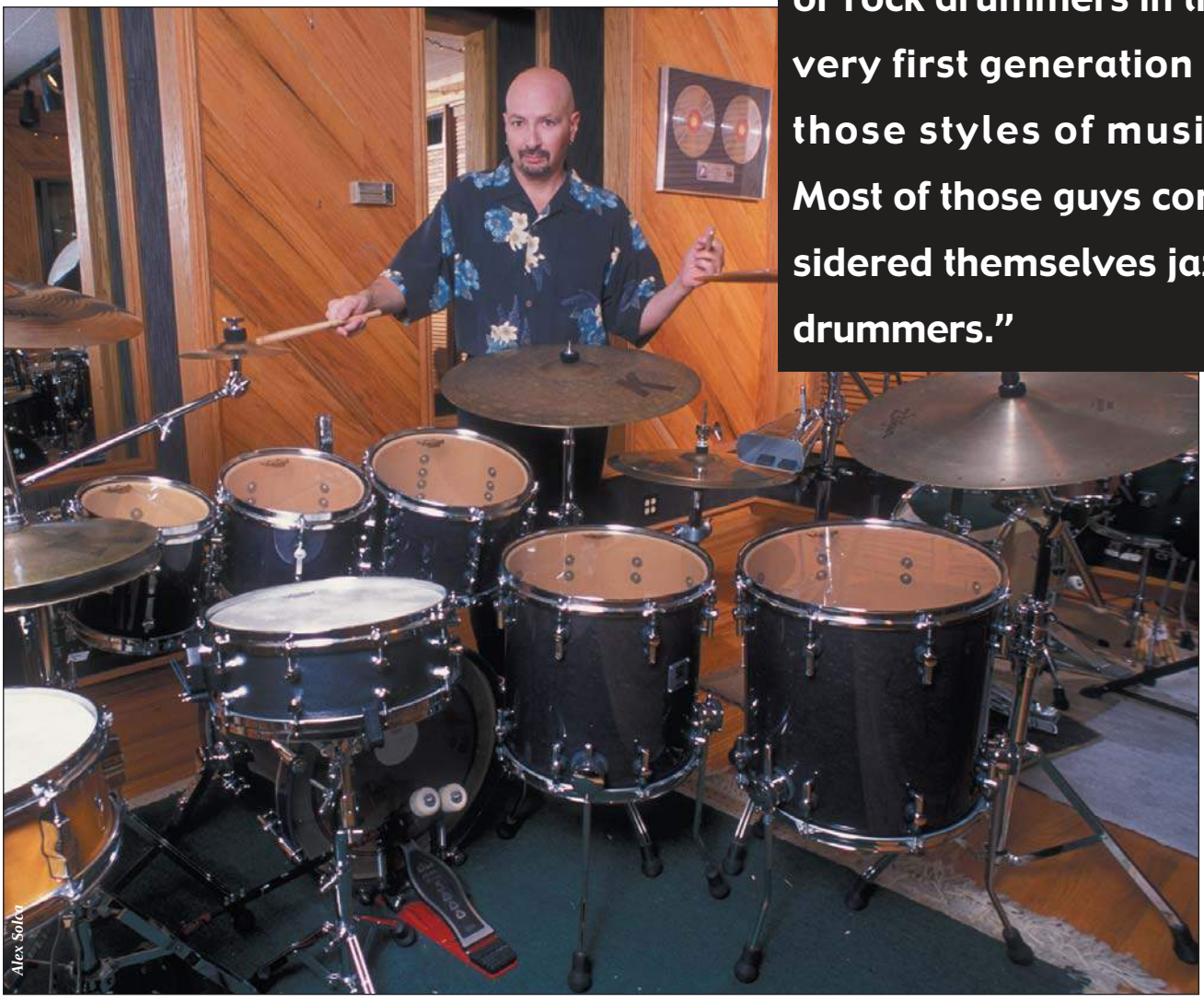


Alex Solca

Zildjian

There was a defining moment at the Drummers Collective 25th Anniversary Celebration last November in New York City in which Steve Smith revealed himself to be hipper than the room. Following an awesome display of mondo-technique from a succession of heavyweight chopsmeisters like Kim Plainfield, Dave Weckl, and Horacio "El Negro" Hernandez (all of whom the packed house of aspiring drummers ate up with delight), Smith took the stage and proceeded to hold court with simply a snare and a pair of brushes. No imposing double bass barrage, no acrobatic fills or traversing the kit with pumped up attack, no heroic cross-sticking or clave action on a wood block triggered by a foot pedal. No chops grandstanding, no flailing, no sweating. Just snare and brushes, a totally relaxed approach, and a deep desire to make music. It was the perfect Zen-like response to the parade of whirlwind sticking that had preceded him, the ultimate example of "less is more."

"I found it somewhat of a revelation that there was no such thing as country drummers, blues drummers, gospel drummers, or rock drummers in the very first generation of those styles of music. Most of those guys considered themselves jazz drummers."



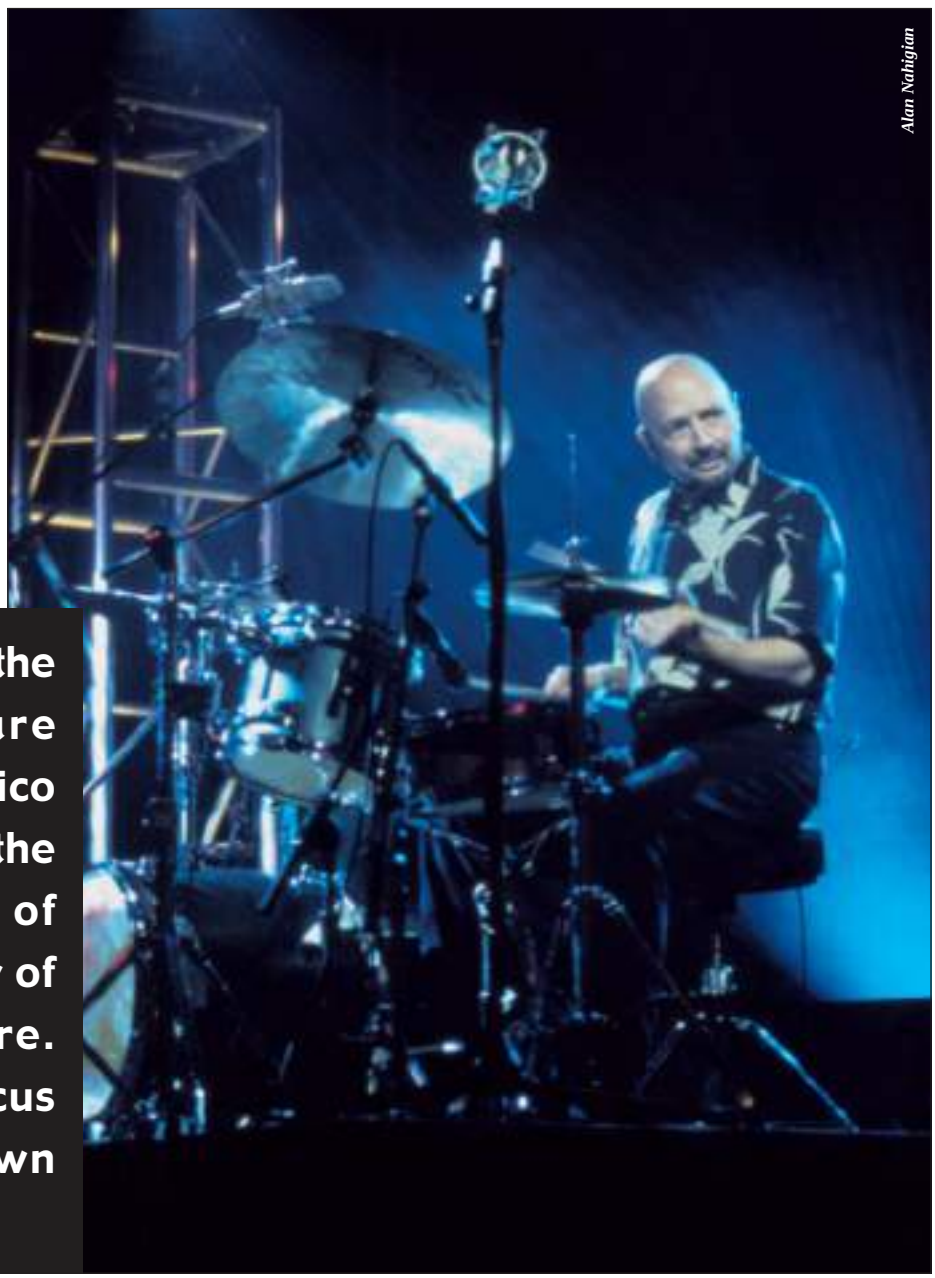
Alex Solca

If Smith hadn't won the crowd over by that point—playing Ed Thigpen in the wake of Billy Cobham's thunder—he certainly did with his next savvy maneuver. Taking his hi-hat and a single stick to the front of the stage, he proceeded to wow the crowd with a demonstration of stick balancing points that was part Papa Jo Jones, part Harlem Globetrotters. By the time he had the stick balancing and rebounding in seamless sequence off his shin, his ankle, his arm, rolling it between fingers without dropping a beat, the crowd offered up ecstatic applause. It's an old-school move that never fails to entertain. Papa Jo did it himself before an awed crowd at the 1957 Newport Jazz Festival, and living legend Roy Haynes continues to do it to this day. But no one expected a bona fide fusion-head, Mr. Vital Information, to pull off such a slick, old-school trick with such smooth aplomb. Everyone in the house knew that Steve Smith was a killer drummer. But who knew he was so hip? As Roy used to say to himself, "There might be a better drummer than me, but there's no one hipper."

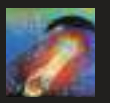
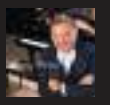
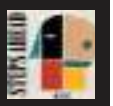
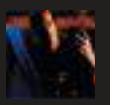
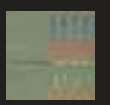
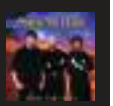
It might be because Smith had been spending a lot of time in the past, so to speak, that he channeled such old-school shtick. Or perhaps he is precisely what drum elder and bop guru Freddie Gruber called him—"An old soul in a young body." As the writer, narrator, and demonstrator of *Drumset Technique/History Of The US Beat*, a two-disc DVD set from Hudson Music that thoroughly examines the evolution of the drumset in US music while offering examples of how the kit was used in all the major styles, Smith immersed himself in studying the origins of this uniquely American instrument, going all the way back to Africa to find clues on how the drumset came to be.

Using a comprehensive and scholarly approach, Smith traced the evolution of the drumset from hand drums and talking drums to "patting juba" to the incorporation of cymbals and the development of the first practical bass drum pedal. This enlightening musical travelogue progresses from early New Orleans jazz at the turn of the twentieth century, to big band jazz in the '30s, to bop in the '40s, through rhythm & blues, blues, country, gospel, rock 'n' roll, funk, and '70s fusion. Steve provides detailed examples along the way of how the drummers implemented the kit into the style of the times. In addition, his group, Vital Information, performs seven complete tunes that feature applications of the techniques and complex rhythms that Steve broke down in complete detail in Disc One.

A massive undertaking, this comprehensive two-DVD set runs over four and a half hours, along the way providing enlightenment and entertainment for drummers and non-drummers alike.


Alan Nahigian

"The best musicians of the Afro-Cuban genre are from Cuba or Puerto Rico or somewhere else in the Caribbean, and most of them know the history of their music and culture. This inspired me to focus on the music of *my* own culture."

Smith On Record

Recordings

Artist	Album
Vital Information	Show 'Em Where You Live
Vital Techtones	Vital Techtones
Steve Smith And Buddy's Buddies	Very Live At Ronnie Scott's
Steps Ahead	NYC
Journey	Escape
Ray Price	Prisoner Of Love
Tony MacAlpine	Chromaticity

Favorites

Artist	Album	Drummer
Buddy Rich/Max Roach	Rich Vs. Roach	Buddy Rich and Max Roach
Miles Davis	Milestones	Philly Joe Jones
Max Weinberg	Presents Let There Be Drums Vol. 1	Panama Francis, Cozy Cole, Sandy Nelson, Earl Palmer, Fred Below, J.M. Van Eaton, J.I. Allison, etc.
John Coltrane	A Love Supreme	Elvin Jones
Billy Cobham	Spectrum	Billy Cobham
Tony Williams New Lifetime	Believe It	Tony Williams
Herbie Hancock/Headhunters	Thrust	Mike Clark
Keith Jarrett Trio	Standards Vol. 1 & Vol. 2	Jack DeJohnette
Shakti	Saturday Night In Bombay	Zakir Hussain, V. Selvaganesh, Sivamani, and others

Vital Reading List

For those who would like to read more about the history of US music, here are a few books that Steve highly recommends.

Blues People, by LeRoi Jones
Sinful Tunes And Spirituals—Black Folk Music To The Civil War, by Dena Epstein
Early Jazz, by Gunther Schuller
Mister Jelly Roll, by Alan Lomax
The Baby Dodds Story, by Larry Gara
The Wrecking Crew, by Hal Blaine
The Sound Of The City:The Rise Of Rock And Roll, by Charlie Gillett
Jazz Rock—A History, by Stuart Nicholson

MD: Did you consciously put yourself into a scholarly frame of mind to do this project, *Drumset Technique/History Of The US Beat*?

Steve: That mindset of exploring the history of US music is just something that I've been living for a long time, so I've been in that headspace for quite a few years.

MD: Then this project was merely formalizing something that you've been thinking about anyway?

Steve: Yeah, exactly. I guess the place to start is the Vital Information album *Where We Come From*. Before we did that album back in 1997 I had spent some time investigating Afro-Cuban music. I realized I could learn the patterns of that style of drumming, and I could play it to a degree. But I didn't really play it well, in my opinion, because I didn't grow up in the culture. I realized that the best musicians of the genre are literally all from Cuba or Puerto Rico or somewhere else in the Caribbean, and most of them know the history of their music and culture. This inspired me to focus on the music of my own culture and use that same approach. I had to admit that as a US drummer I didn't know a lot about the origins of my own music. I knew some jazz history, and I had lived through '60s rock and the fusion era. But I didn't know a lot about early jazz, rhythm & blues, blues, country, and gospel. And at a point I really started seeing myself as part of a lineage, a US ethnic drummer playing the percussion instrument of the United States—the drumset.

MD: And that triggered your whole investigation of the past?

Steve: Definitely. I wanted to be informed about my own past and what I was connected to. I became engrossed in learning about the whole US music scene in general and the development of the drumset in particular. So now I really do see myself as a US ethnic drummer who plays all the different styles of US music. Not that I'm unique doing this—I think there's a lot of guys doing it, but they may not have identified themselves as that. It's been helpful for me to think of myself as a US ethnic drummer. It's a bigger perspective than a "jazz drummer" or "studio drummer" or "fusion drummer."

SOUND PHILOSOPHY

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Steve Smith

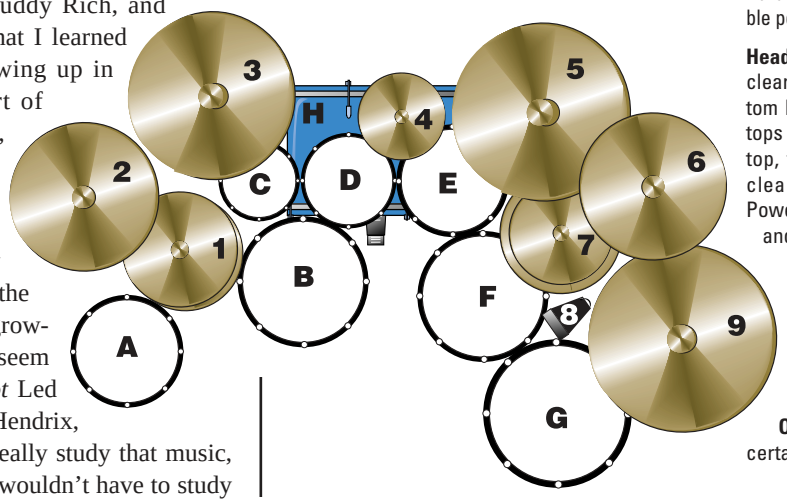
MD: How did this project come to fruition? How did you research it and what areas in particular did you have to study that you weren't well acquainted with?

Steve: I started from the perspective of a jazz drummer, because that's essentially how I first learned to play the drums. As a kid I took lessons from a teacher named Billy Flanagan, who lived in Brockton, Massachusetts. In the 1960s he was already in his sixties, so he had played in the '30s and the '40s. He was a swing drummer like Louie Bellson or Buddy Rich, and that's the concept that I learned from him. But growing up in the '60s, I just sort of intuited rock 'n' roll, because it was in the culture. I find that you don't so much have to study the music that is of the culture that you're growing up in, you just seem to "get" it. I just *got* Led Zeppelin and Jimi Hendrix, so I didn't have to really study that music, just like a kid today wouldn't have to study

Vital Drumkit

Drums: Sonor Designer Series (light Maple shells) in blue stain finish

- **A.** 5x12 wood snare
- **B.** 5x14 Ocheltree Phantom Steel snare
- **C.** 8x8 tom
- **D.** 8x10 tom
- **E.** 8x12 tom
- **F.** 14x14 floor tom
- **G.** 16x16 floor tom
- **H.** 14x20 bass drum (or 14x22, depending on gig)



Cymbals: Zildjian

1. 14" hi-hats (K top, A Mastersound bottom)
2. 18" A Custom Fast crash
3. 20" A Custom Sizzle ride
4. 9" Oriental Trash splash
5. 21" K Custom Special Dry ride
6. 17" A Custom Fast crash
7. 12"/14" China Trash hats
8. cowbell (Meinl large Kenny Aronoff model)
9. 22" A Swish Knocker

Hardware: Sonor, except for a DW 9000 Titanium double pedal (very loose spring tension) with felt beaters

Heads: Remo FiberSkyn Diplomat on snare batters, clear Diplomat snare-side heads (no muffling, bottom head tighter than top), clear Ambassadors on tops and bottoms of toms (bottom head tighter than top, fairly high-tuned rack toms, low floor toms), clear PowerStroke 3 on kick batter with Ebony PowerStroke 3 on front (no hole, felt strip on front and back heads for muffling)

Sticks: Vic Firth Steve Smith signature model (hickory), brushes, and bundled rods

Microphones: Shure SM57 on snares, Beta 98 on toms, Beta 52 on bass drum, and SM81 on hi-hat and overheads

Other: Steve also uses a Sonor Jungle Set on certain low-volume gigs.

STEVE Smith

Drumset Technique/History of the U.S. Beat

a two-disc set

Steve Smith Drumset Technique/History of the U.S. Beat is a brilliant, entertaining and educational resource by one of the world's most respected and influential drum artists. The double DVD is a virtual encyclopedia of drumming techniques and concepts— featuring state-of-the-art audio and video as well as special features, including a camera switching option, alternate takes, listening and reading lists and commentary tracks by "professor" Smith, himself. (MSRP $49.95)

Disc One: Drumset Technique
(2 Hours 35 Min)

Steve breaks down his legendary hand and foot technique in unprecedented detail and gets to the core of what drummers want to know about improving their technique and feel.

Chapters

- Hand Technique
- Foot Technique
- The Art Of Practice
- Exercises, Licks and Phrases
- Independence/Interdependence
- Implied Metric Modulations
- Four Solo Drum Pieces

Disc Two: History of the U.S. Beat
(2 Hours 3 Min)

Steve explains the origins and evolution of the "U.S. Beat", demonstrates its connection to contemporary music and performs a 70-minute set with **Vital Information** and an all-star band.

Chapters

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- Early New Orleans Jazz
- Big Band • Bebop
- Gospel • R&B
- Rock • Funk
- Country
- Jazz/Rock

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Blink-182, Tool, or whatever bands they're listening to. And with fusion, I saw the first generation of it happen. When I got out of high school in '72 and went to Berklee, I got to see Return To Forever, Billy Cobham's band, Tony Williams' Lifetime, The Headhunters, and all of that. That music, because it was in the air, was part of the culture of my time.

MD: So what styles did you have to study in order to prepare for this DVD project?

Steve: Initially I had done research on older styles without ever thinking about doing a DVD. It was just something I was doing, following my own interests because I was curious and wanted to expand my knowledge and playing ability. But in preparing the DVD, I had to go back and study those styles that didn't come naturally to me. For example, I had to study the early New Orleans drumming. I didn't grow up in New Orleans, and obviously I didn't grow up in the '20s or the '30s, so that was definitely something I had to investigate.

So I studied the early New Orleans thing and just followed it sequentially through the swing bands and bebop and rhythm & blues and all of that. And then I eventually branched out and started to learn more about all the different styles of US music that at first didn't have drums but were still a big part of the culture. I looked for the earliest blues, gospel, and country recordings that I could find. So it started with jazz drumming, and then I followed it back as far as I could go through listening to recordings, reading about it, and talking to people—whatever I could do to get educated.

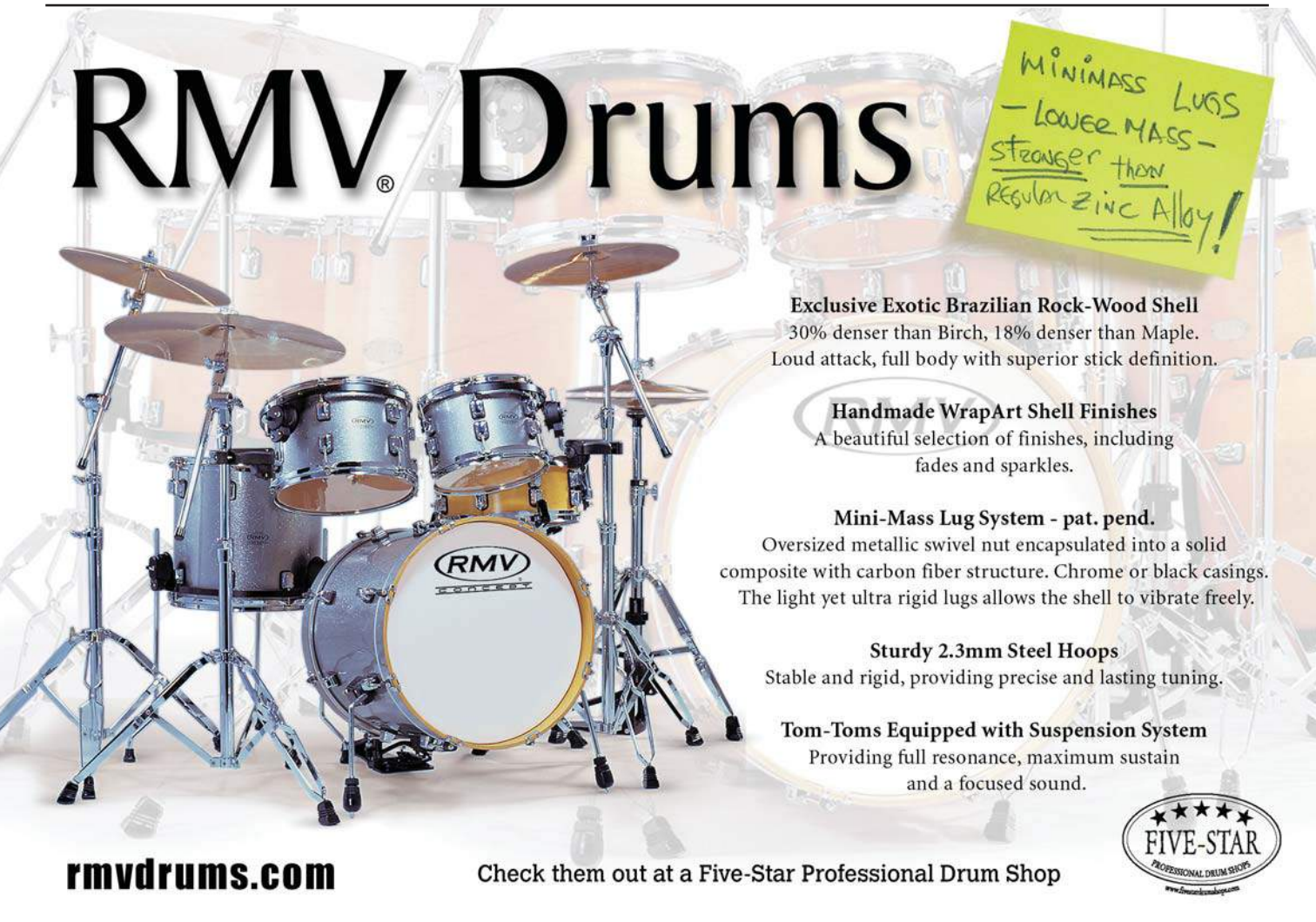
MD: I understand that you're currently involved in another musicology undertaking.

Steve: Yes, another project we're doing with Hudson Music is a history of rock 'n' roll drumming. And through that I've gotten to meet some of the early rock 'n' roll drummers, like Buddy Harman, who was probably the first Nashville country drummer, and D.J. Fontana, who toured and recorded with Elvis Presley. I've also met Jerry Allison from Buddy Holly's band, The Crickets, and J.M. Van Eaton, who was the house drummer at Sun Records. So I've gotten a chance to talk to and interview these guys—Earl Palmer, Hal Blaine, Sandy Nelson. I'm getting a lot of input for this next project and learning about these other styles of music.

MD: Any revelations from that project?

Steve: I found it somewhat of a revelation that there was no such thing as country drummers, blues drummers, gospel drummers, or rock drummers in the very first generation of adding drums to those styles of music. It turns out that most of the guys who played on the early country, blues, gospel, and rock 'n' roll sessions considered themselves jazz drummers.

For example, in 1935, when Bob Wills wanted to add a drummer to his western swing group The Texas Playboys, he got Smokey Dakus, who was a jazz drummer, because there was no such thing as a country drummer at the time. Drums weren't added to Nashville country music until the '50s. And the guy who did most of those early country sessions, Buddy Harman, was a jazz drummer as well. If a country musician wanted a drummer on his record at that time, he hired a jazz drummer. So the real revelation is that for about the first fifty years of US music history, the only kind of drumming going on was jazz drum-



ming, whether it was New Orleans style, swing style, bebop, or early rhythm & blues drumming, which is really more of a big band concept applied to a small group with a singer or sax player out front.

MD: And even into the '60s with Motown, those session guys were all working jazz musicians before Motown hired them as the house band.

Steve: Exactly. And the same with the blues guys. When Chess Records added drums to Muddy Waters' and other blues players' recordings in the early '50s, there were no blues drummers yet, so they added jazz drummers like Fred Below. Same with gospel recordings; they'd hire Panama Francis or some other New York or Memphis drummer who had a jazz background. It was interesting for me to see that the jazz drummers were really the original drummers in every genre in American music.

MD: That's the common ground that makes it such quintessentially American music.

Steve: Yeah! And it was even the same thing with early rock 'n' roll. Earl Palmer, who is essentially a bebop drummer from New Orleans, played on all of those early Fats Domino and Little Richard sessions recorded in New Orleans during the '50s.

Shortly thereafter, young drummers began identifying themselves as something other than a jazz drummer. When I did these interviews with the early rock drummers, I asked them how they saw themselves. D.J. Fontana said he clearly saw himself as a jazz drummer. He grew up in the northern part of Louisiana listening to Gene Krupa and wanting to play jazz, but ended up getting the gig with Elvis. It was a great gig, so he did it. But he still saw himself as a jazz drummer. Jerry Allison, when he was a kid, saw Elvis with D.J. But Jerry was fourteen then and thought, "I wanna be a rock 'n' roll drummer." He grew up with and played with Buddy Holly and perceived himself as a rock drummer. But if you listen to what D.J. and Jerry play on the records, their playing is not that far apart. They're both swinging and playing some real nice parts. The main difference is how they perceived themselves, one as a jazz drummer playing rock and the other as a rock drummer.

You could extend that to today, where maybe an R&B drummer was playing on the

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Fresno, CA ★ 559/222-5011

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Buffalo, NY ★ 716/897-0950

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Columbus Percussion
Jim Rupp (owner)
5052 N. High St.
Columbus, OH ★ 614/885-7372

Drum Center of Indianapolis
Harry Cangany (owner)
5874 E. 71st St.
Indianapolis, IN ★ 317/594-8989

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Alex Solca

first rap record in the late '70s and not considering himself a rap drummer, because there was no such thing at the time. But then quickly, probably within a year or so, there would be a young drummer growing up with the attitude of "I'm a hip-hop drummer," and that's his concept. So it doesn't take long for the thing to catch on where you identify yourself as a particular kind of drummer. But personally I guess I see myself as this overall US drummer.

MD: And now you're a scholar too.

Steve: I guess so. But I want to address the common ground that you mentioned earlier, the rhythmic common denominator of US music that connects all of these drumming styles. Just like the clave is the rhythmic common denominator of Afro-Cuban music, the swing pulse is the rhythmic common denominator of all US music. And if you listen to the early recordings of jazz, rhythm & blues, country, gospel, blues, or rock 'n' roll, it's all swing. All of those early guys were swinging, from Louis Jordan and Cab Calloway right up to Elvis and Jerry Lee Lewis. It all *swung*. It's a later development where things started to get straight-8th-note oriented, which comes out of the boogie woogie piano influence. And that's a long transition.

You can hear records where Little Richard is playing more even 8th notes on piano while Earl Palmer is still playing with a shuffle swing feel underneath. But eventually the drummers started to play more and more with the piano players. Then the guitar players also began to imitate the piano with a

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more straight-8th feel. Listen to Chuck Berry's "Johnny B. Goode." Fred Below is the drummer on that and he's playing swing with a backbeat against the straight-8th guitar. So the point is, if you develop a strong swing pulse in your playing, it opens the door to then being able to play all the different styles, because that is the rhythmic common denominator of all US music. After you have a strong swing pulse, you can adapt yourself to whatever the music needs. And you figure out what the music needs by hanging with the cats, by just hanging with the guys who do it, and listening.

MD: Will your investigation of US drumming eventually lead you to more current styles like hip-hop or drum 'n' bass?

Steve: I'm going to do a book that will accompany this DVD and go a little further with it in terms of '60s jazz drumming and present-day styles. But as far as doing several volumes of DVDs, I don't really see the point of it because, to me, all the essential ingredients to playing just about any kind of music that you're presented with today were developed in the '70s.

MD: No major innovations on the drums after that?

Steve: After the '70s, drumming-wise, the next most influential thing that came on the scene was the drum machine. So things really changed in the '80s with that influence. Throughout time there were key players who had innovated playing concepts on the drums. On the DVD, I talk about how the hi-hat comes into play on the kit—that's like Papa Jo playing with Count Basie. The floor toms is Gene Krupa with Benny Goodman. The bebop style is Kenny Clarke. The rhythm & blues style…that's really no one particular drummer but rather a lot of guys who played with people like Louis Jordan or Louis Prima. And then with the fusion stuff, of course, there's Billy Cobham, Lenny White, and Mike Clark.

The next drummer who really turned everyone's head around with a new concept was Steve Gadd. Steve was probably the first drum star who embodied a heavy studio consciousness. All the other drum stars before that, from Gene Krupa and Buddy Rich to Tony Williams to Billy Cobham, were guys who played live. They recorded, but you wouldn't think of them as studio drummers, per se, and the studio players weren't stars. With Gadd, things really started to shift. You got the studio sound and deep feel and the very, very accurate time.

After Gadd, the next major innovation in drumming was really the drum machine. The Linn Drum became hugely influential. It was used on so many of the pop tunes of the '80s that it triggered a conceptual change, where drummers had to play like that in order to be a pop drummer. You had to play like a machine in order to get work.

MD: It's like the machine was emulating Gadd, and then the next generation emulated the machine.

Steve: Yeah, it's a real twist and a real shift. And so, to me, there's not a lot of new drum vocabulary since the '70s, because the emphasis became execution—perfection. Different musics have developed since then, but a whole lot of new vocabulary isn't nec-

essary to play it. You can pretty much recycle everything that developed up until the '70s to play the music. For example, drum 'n' bass is basically funk drumming sped up, and hip-hop is funk slowed down. And both come directly from James Brown. It's still essentially the same rhythms and beats that the James Brown bands developed in the '60s and '70s. So even though some things have evolved and changed, it remains the same. Hopefully some new things will evolve, but for the most part the lion's share of the vocabulary is already there for drummers.

MD: What were some of the surprises that you had in researching the early years—even the African connection? Were there any revelations about how this music developed as you found out about it in your research?

Steve: I think what was significant to me is that in the United States there's no hand drum tradition, which in fact led to the drumset becoming the rhythmic voice of the African American community. If history had played itself out differently and, let's say, we had a hand drum tradition in the United States, the drumset may never have been a necessary invention, because we would've had a whole percussive orchestra just with hand drumming.

But because of the no-drumming laws that were enforced during the time of slavery, the hand drum tradition that develops directly out of African drumming was squelched in this country. It's true that slaves in New Orleans were allowed to play hand drums once a week at Congo Square. But when you look at that in the scope of how long slavery existed in the United States, which is from the 1500s until the mid-1800s, Congo Square only represents about forty years in the scheme of things. It began in 1817 and lasted until the mid-1850s.

I think in some ways the significance of Congo Square has been a bit overemphasized. In Congo Square drumming was legal, but there were other places in Louisiana and all over the South that had the African polyrhythmic percussive concepts still being practiced illegally or underground during the entire history of slavery in the US.

There's a great book by Dena Epstein called *Sinful Tunes And Spirituals*, which is a documentation of everything she could find on the African polyrhythmic concept surviving in the United States throughout the years of slavery. She found that people kept the African pulse alive in many ways, such as playing washboards and jawbones, beating sticks on the floor, or stomping their feet on the floor. Even some African hand drums or African-styled drums that were made in secret here in the US have been found.

MD: And you make an interesting point in the DVD about the polyrhythmic style of "patting juba" leading to the development of the drumset.

Steve: That's another percussion instrument, so to speak, that was developed in the US, where the person is playing with feet and hands, incorporating all the limbs just like the drumset. It's an African polyrhythmic concept, and it was eventually applied to the drumset, which is the only percussion instrument in the world that uses all four limbs.

So in effect, the slaves being deprived of hand drums set the stage for the African American community to embrace the drumset. Without hand drums they were forced to adapt to the European percussion instruments that were available in the 1800s, the snare drum and the bass drum.

I find it very interesting that the invention of the drumset is basically the invention of the bass drum pedal. After that happened in the late 1800s, the drumset wasn't really used for any purpose other than playing jazz, which was a creation of the African American community. So when people first played the drumset, they wanted to play with that concept—one person playing a snare drum and a bass drum with that African American swing rhythmic concept. The drumset could just as easily have been used in a symphony orchestra, but it wasn't. It had some applications in, say, vaudeville and maybe a few situations here and there other than jazz, but they never took off as playing concepts. The playing concept that we now take for granted is essentially an

Alex Solca

African American concept of how to use the instrument.

This concept has been so thoroughly assimilated into the culture that most people don't even think about it or question how it came to be. Today the drumset is an instrument that's been accepted all over the world. But it is quintessentially an American instrument that developed from our unique history and culture.

MD: Has the drumset continued to develop as a vital expression in recent years?

Steve: Yes, there are some drummers who are developing new ideas and abilities on the instrument, and there are some players who are simply great musicians playing great music on the drumset. But in general, during the last decade or so, it's being used in such a limited and basic way, especially in pop music, that I find it uninspiring.

For example, they hit the snare drum and get one sound, hit the bass drum and get one sound, and play at one dynamic level rather than really getting into the nuance of everything you can do on the drumset as an instrument. There are so many sounds in just the snare drum alone, from a soft press roll to a rimshot or moving the stick from the middle of the head to the edge, where you get a higher pitch and more ring.

MD: And why is that being phased out?

Steve: Well, since the music industry is so driven by fashion and pop culture, there's really not much "music" left in what passes for music these days.

MD: It's so homogenized to the point that the tones themselves are homogenized?

Steve: Yeah, in pop music at least. Machines are playing almost everything. People sample a sound, and that one sound suffices as a backbeat. And that's what's used rather than getting into the nuance of actually playing the instrument. Meanwhile, I'm getting more and more into the instrument myself. Just the art of playing the snare drum itself—there's so much to it as far as getting a nice sound out of it and exploring all the tones that are available. Or getting into the nuances of playing a ride cymbal—there's so much there.

MD: Well, there's still room for that in jazz.

Steve: There is. And that's encouraging.

For more of Steve's insights, check out the exclusive interview with him at www.moderndrummer.com.

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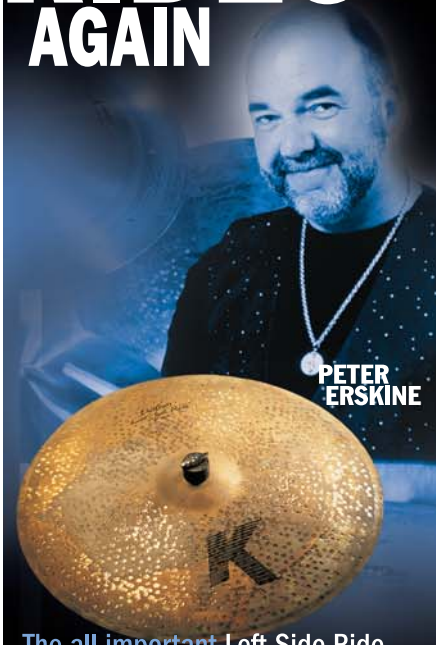

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mike malinin
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on simplicity, murphy's law, and the difference an inch can make

"It seems like nobody plays with two rack toms anymore. Most guys seem to have one rack and two floors. I don't like reaching that far. Two rack toms is more comfortable and having bass mounted toms feels more stable than toms hanging off the cymbal stands. I also prefer traditional toms to power toms, which sit too high when you mount them on a bass drum. I'm a big fan of Matt Cameron. He always used traditional sized toms, even with Soundgarden. He felt that if you know how to tune your drums, you can get every sound you need out of traditional sized drums."

"So for years, I played the traditional 5-pc kit with 8 x 12 and 9 x 13 racks. For whatever reason, I guess simplicity, when I started playing with the Goo Goo Dolls, I went to a 4-pc. The cool thing about a 4-pc kit is that you can get the ride cymbal in really close."

"However, the new album called for more intricate parts and I went back to five drums. I was thinking of using the traditional 8 x 12 again, but now it sounded too small. Then it occurred to me: why not just go with a 9 x 12. Just that extra inch added more power. I was worried about not getting enough tonal separation between a 9 x 12 and 9 x 13, but that's not a problem."

"I first played a traditional 14 x 22 kick. When I got a 16 x 22, I thought it was huge. Just a couple of years ago I made the jump to an 18 x 22. I'm amazed that you can get that much more thump out of that extra two inches. It's crazy, but if you put a 16 x 22 next to an 18 x 22, there's a world of difference."

"I've always returned to where I started from, the traditional 5-pc kit. That simplicity just feels the most natural to me. Even with my hardware situation, I stay simple. It's like Murphy's law: if something can go wrong, it will so the less things you have to mess with, the less things that can go wrong."

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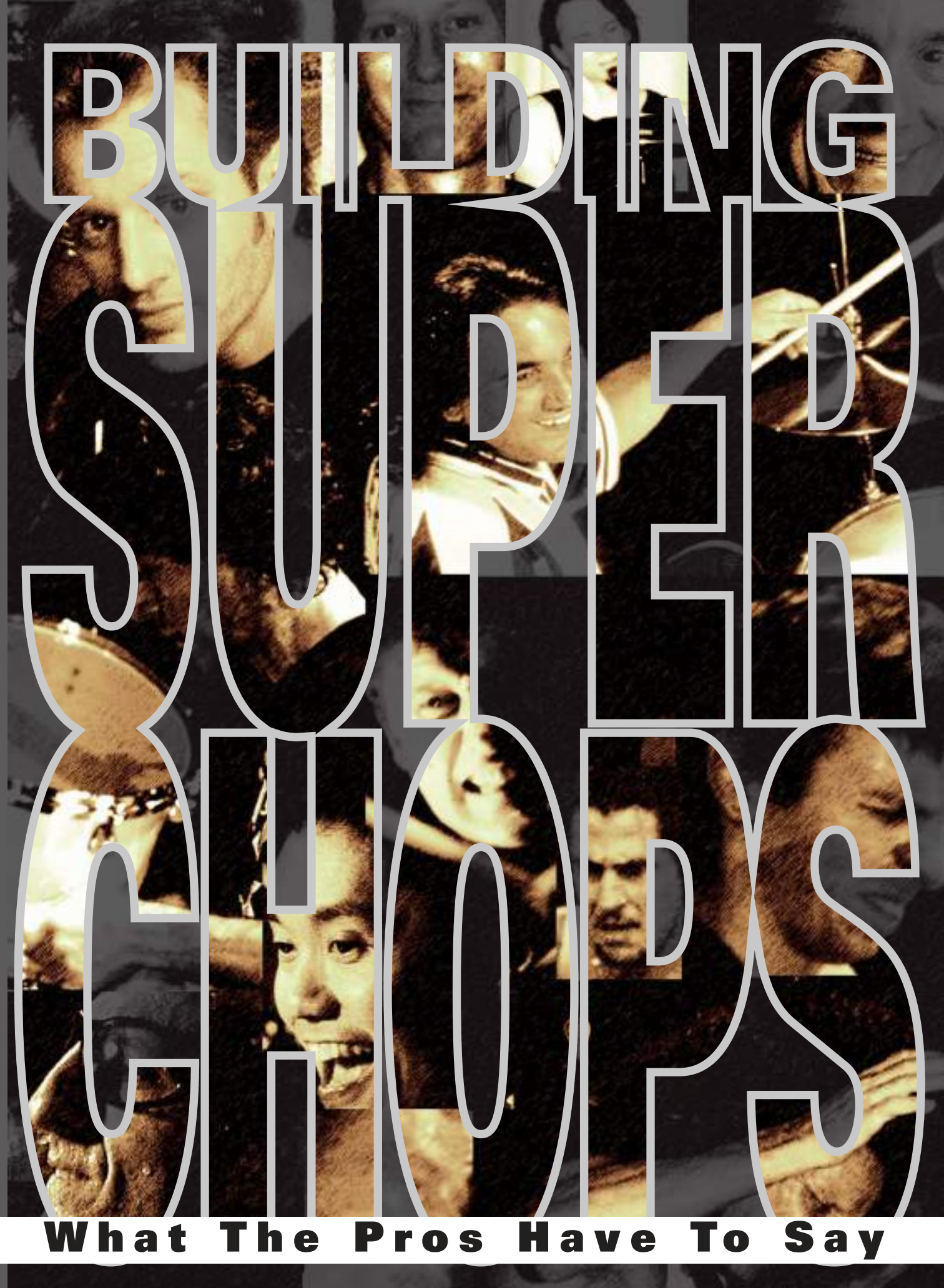


BUILDING SUPER SHOPS

What The Pros Have To Say

by Mike Haid

Technique is a term that's often misunderstood—and something that makes drummers question their own ability. Do I have enough? How much do I really need? And what am I going to do with it if and when I have it?

Drummers can spend a lifetime trying to achieve a certain level of technique, only to realize that they only use a small portion of it. So there are many aspects involved in developing chops. How do you stay focused and keep motivated to pursue your goals? And once you've gotten those hot licks under your belt, how and when do you introduce them into your playing in real-life situations?

Fear not, oh seeker of many chops, we have the answers. For this special issue on technique, we've journeyed to the land of the serious chopmeisters and discovered the riches of their success in developing, maintaining, and utilizing the advanced technique that has made them the best of the best.

Dave Weckl (Chick Corea, Mike Stern, Solo Artist)

How You Assess Your Abilities

Very simple: I ask, "Can I do what I want to do—what I envision—and make it sound like I want it to sound?"

Setting Goals

Having long- and short-term goals is very important. It's like having a deadline: Without one you'll take as long as you want to finish something. (I will anyway.) I've always viewed long-term goals as more conceptual—the "why" you're practicing. What are you practicing for? What gig are you aspiring to do? Who do you want to play with? For short-term goals, I tend to relate more to practicing, to walk out of the practice room able to do a specific thing *better* than when I walked in.

Staying Focused And Motivated

Always have an agenda, and if you're not working a lot, keep a very regimented practice routine. It's a good idea to have everything you need to practice charted out. Get organized with your routine. As for motivation, I find listening to past and present great music very motivating. (Try new and different cultures too.) Also, avoid negative things in your life that can bring you down. And find a good teacher to study with. More knowledge is always very motivating.

Warming Up

Warming up is very important to me, especially on gigs where tension and stress may enter into the equation. I do lots of stretching exercises for the hands, wrists, arms, and legs. Lots of doubles, singles, etc. on a pad for ten to twenty minutes. And find the right weight sticks—too heavy can fatigue you and hurt your hands and wrists; too light will make you work too hard for the rebound. And get your foot pedal adjusted to work with your lower body, not too tight and not too loose. All the warming up in the world will not compensate for the wrong weight sticks or misadjusted pedals for your body type.

Incorporating What You've Learned Into Your Playing

You should experiment with new ideas as soon as possible, so you find a way to apply them in the midst of a real situation. For me, though, I have to feel confident in the practice room first. That's why I prefer to practice foundational development materials (numerous, random hand/foot combinations, for example) rather than a specific lick. That way it's more of a musical decision and more spontaneous, rather than a "where am I going to fit in that lick I've been practicing all week?" concept.

Having Prolific Technique And Being A Musical Player

I've always felt that possessing a lot of skill is the foundation to being *able* to play your instrument at a high level. It's then up to the individual to approach the music as it's needed for the specific gig being played.

I found that loosening up the grip and utilizing a lot of rebound (the natural reaction of the energy of the sticks in motion) helped me to focus more on the organic aspect of the *music*, not the technical aspect of how I was going to play something. I feel this has allowed the music I play to breathe more, making the time feel fatter and wider, and giving me a bigger sound with less effort. This allows me to approach things more musically in my mind, and takes the focus off the technical aspect, even though it's there when needed. (The above concepts are discussed in great detail on my *Natural Evolution* videos from Carl Fischer Publications.)

Terry Bozzio

(Frank Zappa, Missing Persons, Solo Artist)

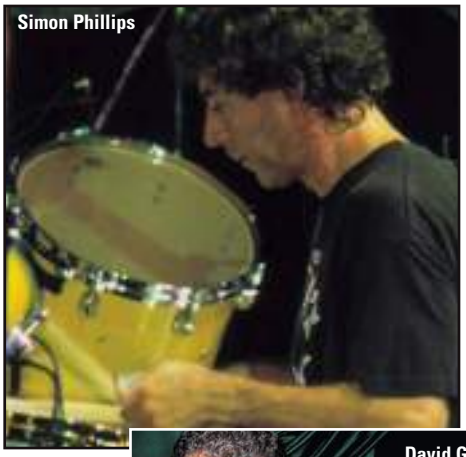
Technique

Technique is a means to an end, and it should be at the service of the creative idea. I've never been a "technique for technique's sake" guy. If I have a creative idea and can't execute it, then I need to work on the technique in order to realize it.

I haven't got the best time, I haven't got the best hands, I certainly don't have the best feet. I can't do what Virgil Donati, Thomas Lang, Mike Mangini, or Marco Minnemann can do. There's a part of me that envies that, but there's a part of me that says, "What would I do with it if I had it?" But I do try to practice when I have an idea that I feel is something that I should pursue.

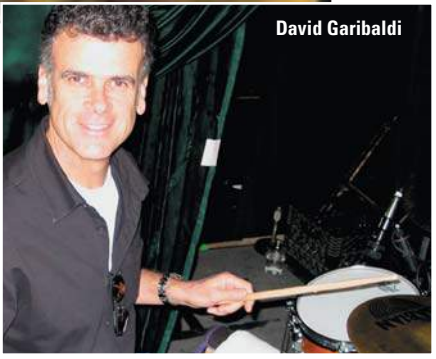
I try to expand on concepts that are truly my own in hopes of developing more of my own style. My whole take on learning, comprehending, and dealing with means of expression, with what possibilities there are, boils down to trying to take this infinite thing called music and breaking it down into small amounts of easy to assimilate knowledge. If you can break things down into basic concepts and then realize within these concepts what the essentials are, so that there's not so much information to memorize, it becomes much easier to deal with.

I try to do the same with compositional technique, melody, harmony, and orchestration, and apply those to the drumset. It's like getting the same amount of caffeine from a little Italian espresso as you would from a forty-four-ounce cup of American filtered coffee. It's the same amount of caffeine without all the filler.


Simon Phillips

Goals

In terms of goals, organization, and all this ambitious thinking, I'm really horrible at that. I've never been good at it, and I'm probably where I am in spite of myself. And I'm not anywhere near where I would like to be.


David Garibaldi

Staying Focused And Motivated

Strangely enough, I feel that's out of my power. My experience has been that when the energy is there, it happens in spite of me. I remember a six-week period where probably all the ostinatos that I developed for my three Paiste videos just came through. I had just returned from a successful European tour, was confident, and had an undeniable feeling that it was the right thing to do. I would practice up to three hours, and the ideas just flowed. Then there are times, like recently, when I haven't come up with anything new in a long time and I haven't got a clue as to what I'm doing or where I'm going. I can try to practice, but nothing feels right.

Horacio "El Negro" Hernandez

Warming Up

As with practice, I will warm up with something that I don't know how to do. That way you're learning something new as you're warming up. In terms of performing, sometimes I'll go six months without playing the drums, and then I have a tour. Then I fly or drive somewhere, set up, and wonder how I'm going to pull it off. What I've learned to do is realize that it's really about my musical expression and not about my technique. My technique is not going to be good for maybe the first week, so I try to relax, pace myself, and not overextend myself too soon. Inevitably, if I can relax and just get into the music and take things at a comfortable tempo, where I'm not playing too hard too soon, within a week I'm slamming the way I always have. Again, this is something that I feel is out of my control, yet supports me.

Carl Palmer

Incorporating What You've Learned Into Your Playing

I remember when I started performing my Swiss triplet ostinato, my left foot would always cramp up, so I would try to warm up before I played that piece. Even in the video you can hear my left foot going off the time and finally settling in to where it should be. That happened for many months while I worked through the embarrassment of finding the right technique so that it wouldn't happen anymore. There were certain ideas that I wouldn't dare try because I knew I would turn the beat around or do something else funny. Some things would take a year or two before I would play them. I would play them at soundchecks or when I was working on my kit until I got to the point where it felt right. When the time to play it to an audience comes, I really have to focus. At that point I take my expression of potential possibilities down a few notches and keep it safe, but make it musical and just try to get through it.

Alex Solca
Virgil Donati

Individualistic Technique

I felt that I had established all of the basics of my technique by the time I had finished working with Frank Zappa. I felt that I had emulated Billy Cobham, Tony Williams, Elvin Jones, etc., and I was fairly confident in my reading abilities, but that there was nothing in my expression that was truly mine. By the time I was playing with UK, I felt that I was starting to develop my own style, and I began to create some linear melodic beats. "Rendezvous 6.02" was one of them. The *Group 87* record had a couple on it as well.

Missing Persons was more rock-oriented, but it also incorporated some of that style. It was also an exercise in how far I could push my abilities yet keep some underlying function of the time for people to grab on to. Over the years I've tried to establish a personality on the drums that I hope can be recognized as my own style of playing.

Thomas Lang (European Master)

Evaluate My Abilities

Am I my own worst critic? No. I thoroughly enjoy moments of confusion, doubt, and lack of understanding. They usually result in a great revelation. My abilities are directly proportional to my ambition to continuously learn something new. I only assess my ambition, never my ability. My ability is the result of my experience, interest, ambition, and lasting passion for music. Unlike when practicing, when performing in public I'm not going to play anything I can't do. This evaluation—or motto—works for me and always puts me in the right state of mind to enjoy my playing.

Setting Goals

I hardly ever have short-term goals. Every new idea I have, and try to develop, is a tiny piece in the big puzzle. I really take my time with everything I practice—months, years. I want to get it right and not suffer from "semi-quality syndrome" when trying to apply new things in a musical situation. I set short-term goals only when learning a new song or show.

Staying Focused And Motivated

I mentally fast-forward into the future, years from now, and I listen to my "future self" play. My "future self" sounds so incredibly modern, musical, hip, and powerful, and I play so effortlessly, that I get goose bumps just imagining it. Then I'll envision all the other great drummers of today ten years from now, and the way they'll play! That *really* motivates and inspires me. I can't help but be inspired, and I don't have to work hard to stay focused as long as I'm inspired.

The fact that there are no limitations to one's creativity, interest, and ambition motivates me to learn, explore, grow, experiment, and eventually progress one way or another. Of course, sometimes there are additional motivations, like the old "Damn, I can't do that!" or the testosterone-driven "I can go faster and louder than you!" But this alter ego of mine only gets to "play" when I'm totally uninspired. I try to censor questionable motivation as much as I can.

Warming Up

I find warming up distracting and tedious. It annoys me and everybody else. I think it makes people nervous, and I'll gladly trade a tiny bit of playing comfort in the first eight bars of a show for a relaxed vibe backstage before I go on. I might stretch my fingers and forearms and make sure that I feel relaxed and comfortable before a show. Then my hand-temperature is perfect and I'm looking forward to picking up the sticks once I get behind the kit. Warming up would spoil that eager anticipation.

Also, I get hot and sweaty very quickly when I play, and I don't feel the urge to start this very uncomfortable process any earlier than necessary. Maybe it's only me, but I only feel a negligible difference in flexibility after warming up, so I usually use the first couple of songs of a show to thoroughly warm up. I've never had a problem with doing that.

Incorporating What I've Learned

I only play things I've practiced, and I practice applying new stuff by trying it in the privacy of my studio. I play it along to CDs, I write music specifically for drum-practice purposes, and I try applying things when jamming with friends at soundchecks or whenever time allows for some goofing off.

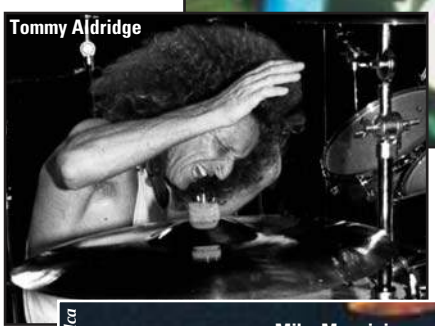
I often discard ideas and concepts because they sound awful and make no musical sense at all. Quite frequently this happens *after* investing a lot of time practicing something that seemed worthwhile in the beginning. Mostly it's ideas that make only mathematical—but not musical—sense. These ideas are then swiftly removed from my memory and repertoire.

I try to let good taste (strictly individual and personal of course) rule, and I critically listen to the result of my shedding from a non-drummer point of view. That's usually when I decide to never play certain things again. I get embarrassed for my bad drum-based taste very often.

Technique Versus Musicality

Depending entirely on the era, style, and complexity of music, there are different qualities required from a musician. Is it jazz, rock, Latin, metal, reggae, folk, classical, or something else? Each of these styles has different technical and musical requirements.

Technique is not about faster and louder, it's about control and making playing *easier*. Musicality is the ultimate application of technique. One has to obtain both at the same time.

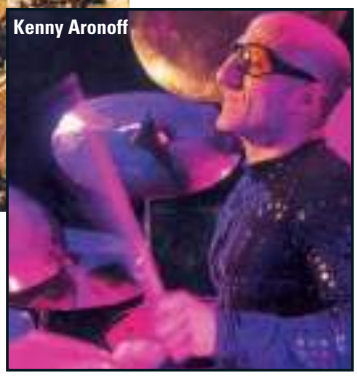


Bill Bruford (Yes, King Crimson, Earthworks)

How You Assess Your Abilities

That's a tough one. I do this by keeping as a yardstick some sort of mental idea as to what it is I'm trying to do, or supposed to be doing. Once I have that in mind, all else follows. Broadly, I'm trying in the loosest terms to make a contribution to drums, drumming, and the idea of drumming, ideas of what is and isn't wise/musical/effective on a drumset. I think that's what we're paid for, to try to push things along a bit.

My abilities, such as they are, exist in the service of that idea. I get an idea, for which I will either have the ability, or will have to acquire it through practice. If I can get my ideas across, I have enough ability/technique. Because my ideas are strong, I never seem to have enough technique, so I need to practice. I



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warm naturally to any drummer whose ideas and approach are strong, even if he doesn't quite have the ability to carry them out.

Setting Goals

The hardest thing to do in any creative endeavor is to get started. The second hardest thing is to keep going. If the only way you think you can contribute is by recording your own CD or by forming your own band—or by leaving the one you're in so you can offer more somewhere else—sorry, that's what you're going to have to do.

Goals, both short- and long-term, need to be achievable by reaching, but must be kept within reach. Otherwise it's only going to lead to disappointment. One brick at a time, slowly but steadily—but that's just me. I have to labor through this stuff, and I hate bloody geniuses! With music, you can be someone tomorrow that you weren't today.

Staying Focused And Motivated

The three terrors of repetition, stagnation, and utter humiliation usually help me stay focused. I only have to think of those three headless horsemen to get right up and start practicing. But the devil is seductive and usually comes in the shape of a computer, at which many hours can be spent answering questions like this, avoiding all meaningful work, while at the same time convincing myself, as I admire my music-writing software, that I really am about to start my next CD.

Warming Up

It's essential for me. I have to get some blood circulating in my wrists and fingers, or else there is all hell to pay. Pads, phone books, and the bass player's head are all fine, but obviously the kit itself is best wherever possible. Sometimes, at the pad, I hold the sticks in a vise-like (French military) grip, no fingers, all wrists, to make the wrists work. Exaggerate the strokes, and use full arm movements. I usually practice some sort of progressive combinations of rudiments and rolls, but with the emphasis being on dynamics and big, clean, exaggerated strokes.

Having Prolific Technique And Being A Musical Player

Personally, I believe the art is to conceal the art, so I try to move in a straightforward direction—maximum economy of movement, minimum fuss. Understatement, elegance, economy. You know, a British thing!

Akira Jimbo (Japanese Great)

Technique

Technique is a drummer's vocabulary. The more words you know, the more you can say. But sometimes, saying a simple thing touches people's hearts more than a lot of notes. It's very important to have technique, and also very important to choose simpler ways of expression.

Setting Goals

Short-term goals for me involve strengthening my weaknesses. Long-term goals are about being able to play more musically and freely.

Staying Focused And Motivated

As long as I feel I'm advancing, it's easy to stay motivated. If my exercise isn't focused on my weaknesses, I won't get good results, and then it's easy to lose motivation.

Incorporating What You've Learned Into Your Playing

It takes time to make a new idea or technique your own. Please don't hurry to use them. Someday the things you've learned will come out of your playing naturally and unconsciously.

Simon Phillips (The Who, Toto)

Technique

Sometimes I feel that, after a certain age, not much change really happens in terms of pure technique. I think it's more about how you adapt your technique to a certain situation. I found that when you get older and you've been playing your instrument for a while, you tend to get crafty, like the old fox.

When you're twenty, a lot of your playing is pure energy, and you're pushing your technique. But when you're forty-five and you've been on an eight-hour bus trip with four hours of sleep, your body is no longer that of a twenty-year-old. So you have to be very smart about how you apply what you've got left, in terms of energy and technique. Therefore as you get older, you're goals change as well.

I can honestly say that when I was twenty I wanted to be the fastest double bass drummer anyone had ever heard. I've no desire to be that now. As you follow your path, the closer you get to your goal, things will change, and you realize that it was an attainable goal, but now it's not really as important, and you start to see something else ahead that's *much* cooler.

Warming Up

When I'm on the road, I'll warm up before a show with rudiments on a practice pad, checking that my left hand can do what my right hand can do. It's a constant uphill battle. I have a routine that works well for me, going from single-stroke 16ths to double strokes to triple strokes to four strokes. If I can do this evenly and not notice the transition points, then I've done well.

Being A Musical Player

When you're a young musician, you tend to listen from *your* perspective and not as a finished product. I was constantly battling between how the music should sound and how I wanted to play as a drummer.

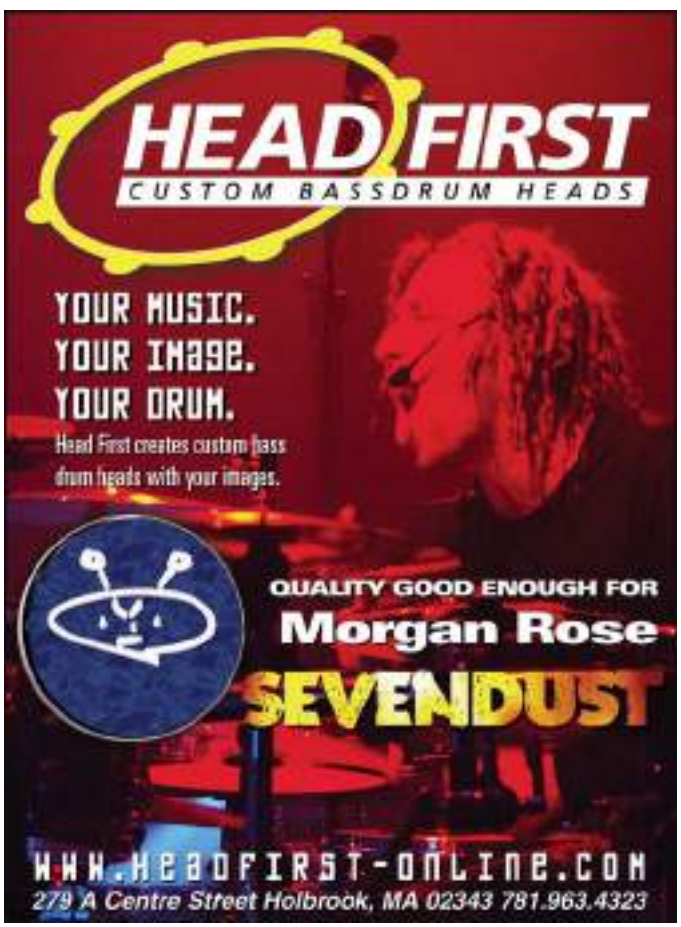
From my earliest sessions I was always thinking musically because I was brought up that way. I learned to play music when I was very young. My father was a bandleader and he didn't really care how good you were, as long as you played his music correctly. He wanted the charts read perfectly and he wanted it to sound musical.

In some ways my father restricted me quite a lot technically. He would tell me that what I was playing was way too busy. What he was doing then is exactly what a lot of producers do now in the studio. My upbringing, apprenticeship, and experience gave me the edge, in terms of being able to do sessions when I was a teenager, and has been helpful throughout my career.

David Garibaldi (Tower Of Power)

How You Assess Your Abilities

Probably the greatest factor is desire—how badly do you want to achieve your dream? Ability is definitely secondary to desire. It's a belief, a mindset. There is a saying, "Genius is self-attained." Nothing beats perseverance and hard work. All the greats of today and yesterday have worked at it. The only time success comes before work is in the dictionary.



Super Chops

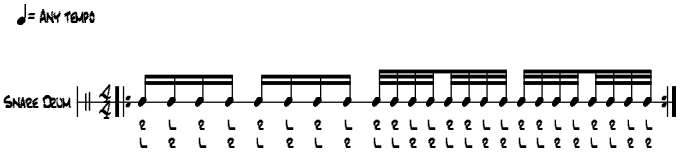
Setting Goals

Part of my thinking is that I want to be *myself*. I want to have my own voice. Achieving this is a long-term project. I'm always correcting my steering to stay on course. In the short term I ask, What do I need to do to become the best player I can be today? The answer always reveals what I must work on to achieve this.

Warming Up

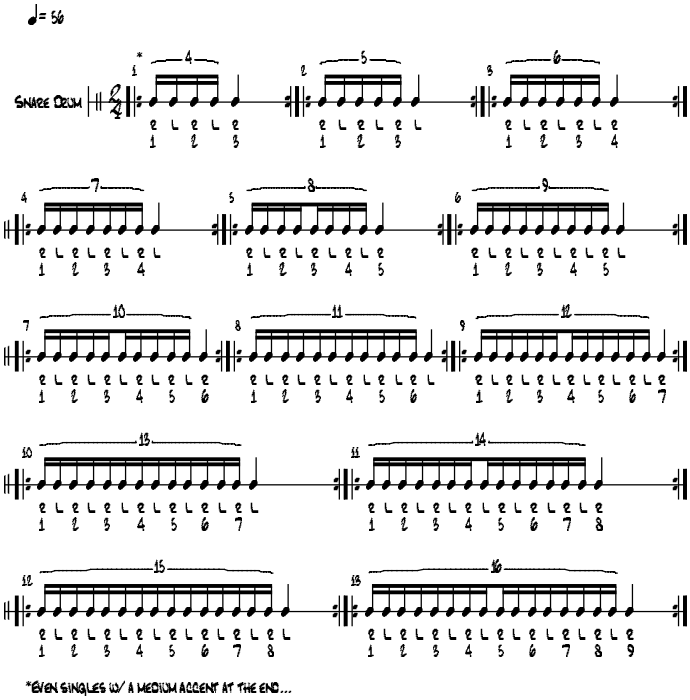
I use several exercises on a regular basis, but the following two are from a couple of teachers I studied with. The first is from the legendary Bay-area teacher Chuck Brown. I use this one almost daily.

"Single-Double"



The late Murray Spivak was one of Los Angeles' best teachers. He showed me this next exercise back in the late '80s. It's excellent for developing control. Below the stickings are numbers. They should be counted aloud while performing the exercise. Also, the slow tempo is a great accuracy builder.

"Single Strokes"



Having Prolific Technique And Being A Musical Player

Even though I've always admired players with well-developed technical skills, my favorite type of player is one who knows how to play songs. This to me is the ultimate skill. I want to have enough technique to play the kinds of music I enjoy. It's like learning a language—you can know a few words, you can be conversational, or you can be *fluent*. How much do you want?

Horacio "El Negro" Hernandez

(Cuban Master)

Technique

Technique is an endless path to allow me to make the music I want to make. It's also a dangerous thing for drummers to practice for many hours but not listen to records. In that sense, I don't know how much technique can help. I haven't studied many technique books. I practice the *Stick Control* book, but most of my technique comes from practicing the twenty-six rudiments. For me, the twenty-six rudiments and *Stick Control* are the Bibles of hand technique.

Setting Goals

I've never put goals into my life. I'm in love with music and I live every day with my sticks. If you do that, you'll get better and better.

Staying Focused And Motivated

Living near New York City is very inspiring. I can go out and see a great drummer play every night. If I need inspiration, I can go into the city and see someone like Jack DeJohnette play. Then I come home recharged.

Being A Musical Player

When I record or perform with an artist, I like to really know the person, how they play, and what kind of music they're a fan of. I like to listen to the songs and figure out how I can make the music flow. This is more important to me than the drumming. The music tells you what to play, when to play, and when not to play.

I think that, as drummers, we think too much. I think the worst thing a drummer can do is think about drumming when he plays music. The idea is to enjoy the music you're playing and have fun with it. If you do that, it will show, and the music will flow.

Carl Palmer (ELP, Asia)

Technique

My basic instinct is to look at the strongest side of my technique and work on that first to encourage myself. Then I look at the weakest part and make sure that whatever I can do the right way around, I can also do the left way around. Technique is not only repetition, but repetition *and* programming.

Setting Goals

If you're going to practice, you need to prepare what you're going to practice the day before. The reason for this is, as you walk in to play preprogrammed material, you'll play it more efficiently because, subconsciously, you've been thinking about it.

I always try to advance in a very organized fashion. In dealing with technique, I want certain things laid out and in an order of events. Also, to deal with technique, the warmer you get, the more you need to play. In other words, if you play exercises for five to ten minutes, you don't want to stop for five minutes and start thumbing through pages, because learning is a repetitive action that develops the muscle tone, muscle control, and the tension you use in your fingers. And it's those things that pose the biggest problems for all drummers.

Staying Focused And Motivated

We're surrounded by influences daily. I recently bought a CD by a well-known drummer, and listening to that motivated me. There are cer-

tain drum books that can be quite stimulating. And the video age is fantastic. The only thing is that everyone tends to sound "cloned" after a while. So while video is a great tool and can keep you interested, it can also take away some of your own personality and creativity if you're not careful. That said, I *do* think it's important to check out the videos that revisit some of the older jazz drummers.

I played sixty-three concerts over the past year, and I'm constantly enthusiastic about what I do, because it's always fresh to me. It's something that I'll never be able to do well. I'll never do it to where I'm totally satisfied.

Virgil Donati (Planet X, Solo Artist)

Technique

I've always believed that, as drummers, we have choices. We can choose to specialize in one particular style, or to be versatile and proficient in many. We can choose to develop skills such as reading, hand technique, and double bass drumming, or settle for basic, solid, functional skills. I've always had a restless, inquiring soul, and so I'm always striving to explore new possibilities. I've never really felt smug and complacent about any skills and knowledge I've acquired on the drums. This leaves me with a sense that I need more study, more refinement, to find that ultimate truth—whatever that transparent essence may be.

Setting Goals

Each mind has its own methods. I think a true artist never acquires in a regimented way. More often than not, instinct has been my guide. I've learned through experience that what you aggregate in a natural manner surprises and captivates listeners when it's produced and put out there in performance. We have an instinct, then an opinion, then a knowledge. I've trusted my instinct to the end, though I can't really provide a reason.

So I've never really drilled myself in a textbook manner, i.e. writing down tempos and times, and setting deadlines for reaching a desired point. But I do assess my goals on a daily basis and then rely on discipline and a certain mental strength to carry things through to development. I'm not concerned with how long it takes to reach a point, but rather with the quality and awareness of how I go about producing it.

Staying Focused And Motivated

It's a big challenge, and it comes down to commitment. I feel I can stay focused and motivated because the soul is progressive. It never wants to repeat itself, but always attempts the production of a new and better whole.

Incorporating What You've Learned Into Your Playing

I believe that our spontaneous action is always the best. I've found that when performing live, this is the case, more often than not. In other words, don't think about what you've just learned in practice, just play with feeling, drawing from your instinct and your heart.

Having Prolific Technique And Being A Musical Player

I've always said that technique is innocent; it's the user who is responsible for the effect. As you develop maturity and experience as a musician, hopefully you learn to control the ego and make decisions that benefit the music. Then, of course, we may have differing opinions on what benefits the music. You decide from feeling and not from reason. That's how we develop a personality as a player.

Gregg Bissonette (LA Studio Veteran)

Technique

My favorite kind of drumming is solid groove playing that enhances the music, much like my all-time drum hero, Ringo Starr. My other favorite type of drumming is the more technical style where you get to solo and play at your technical best. Even though it seems that guys like Virgil Donati, Vinnie Colaiuta, Thomas Lang, and some of the other incredible players have chops that are way beyond many of us, I would have to say that when I was a kid, I was equally in awe of guys like Buddy Rich, Billy Cobham, and Tony Williams. So the highly evolved technique has always been there, and it has always inspired me to become a better player. I think the biggest advantage with today's young drummers is that they have more avenues to explore technique and inspire them to become better players than we did twenty or thirty years ago. So I have to work extra hard to keep up with the young guys!

Staying Focused And Motivated

There are three ways that I get inspired to play and develop new technique. More than anything, what excites me, and gets me to want to practice, is listening to music that features Vinnie Colaiuta cutting loose. He's my favorite drummer, because he has incredible chops but is also the most musical drummer I've ever heard. My second inspiration is watching all of the new drum videos and DVDs. The third thing is studying with other drummers. I'm a big fan of taking lessons. I was fortunate to study with Tony Williams before he passed away. There's an amazing drummer from Cuba who lives in LA now named Jimmy Branly. I take lessons from him, and sometimes I'll record him playing and then ask him questions about what he was doing. Then I'll race home to my practice room because it makes me want to play.

Warming Up

I warm up a lot. Sometimes I think I even over–warm up. I warm up on the Epad, which is a cool new pad designed by drummer Ed Eblen that really makes you work and has a great rebound that feels natural but still pushes your abilities. I'll warm up before I practice so that my chops will be close to the best that they can be when I work on something new.

I've played in loud hard-rock situations as well as heavy fusion gigs that were very demanding on speed and volume. Sometimes I would do those gigs without warming up, and I could really feel it. If I had just warmed up for ten minutes on singles, doubles, and paradiddles on a pad while doing singles with my feet, I would have been much more prepared.

Stretching is very important as well. We're very close to being athletes, in terms of doing strenuous things to our bodies. We need to be prepared for that or we could end up hurting ourselves. I've gotten into light weight training to help keep my muscle tone. I also run and do aerobic exercise. If you don't do some sort of exercise, the drums can tear you apart physically.

Goals

I try to set goals, but I usually don't achieve them. My last New Year's resolution was that I was really going to be able to whip on double bass drums by the end of the year—and I'm still not there yet! I set aside time to practice to try to achieve my goals. I feel so blessed to play drums for a living, and even after I've been in the studio for eight hours, I'll go home and practice. Some drummers say they don't practice much because they're playing a lot already. To me, practice is a whole other animal. If I don't set aside an hour a day to practice, I don't feel like I'm getting any better.

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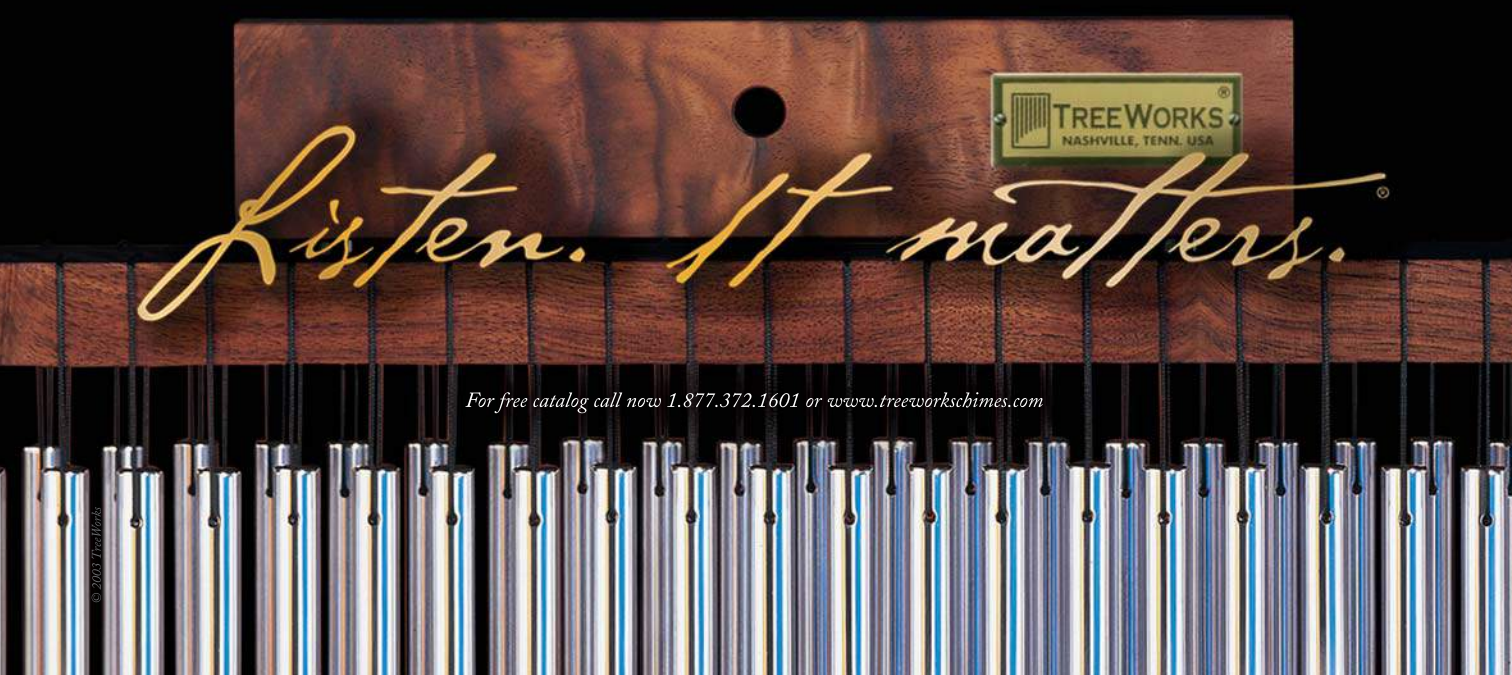

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Super Chops

Louie Bellson (Big Band Legend)

Technique

I developed a lot of my technique as a youngster. My father owned a music store, and I had a studio in the basement of the store where I could practice. I was born ambidextrous, so my left limbs could do whatever my right limbs could do. I was also a tap dancer when I was a kid, which helped my double bass drum technique. My dad taught me that you have to practice every day or you'll lose what technique you develop. I still put the sticks in my hands every day, even if it's just for ten minutes. Just feeling the hickory in my hands gives me an assured feeling.

Warming Up

I like to warm up before I play. There were many times when I was younger when we had to get right off the plane, go straight to the concert hall, sit down, and count off the show. I used to argue with Buddy Rich about warming up. Buddy would say that he never warmed up. I would say, "Yes you do." He would say, "What are you talking about, Bellson?" I would say, "What about when you rehearse with the band before each performance? That's warming up!" He would eventually agree. I also like to stretch before I play. That's very important for me.

Goals

I'm learning to play my long solos in a more musical and entertaining way. Harry "Sweets" Edison said, "If you can't say it all in two choruses, then forget it." It really gets boring if you play a long drum solo and keep repeating yourself. You must have the proper technique to take your audience on a musical journey without losing their interest.

One of the first clinics I did was with Max Roach. After the clinic Max said, "You've got all the technique in the world, but you should learn to play your solos with a melody in your head." Just playing a bunch of hot licks doesn't really mean anything if there's no form to follow. If you think about it, that's what all the other soloists are doing.

Staying Focused And Motivated

I'm a health nut. I've never smoked, never drank, and always wanted to keep myself fit. To motivate my technique, I'll put on some of my early recordings and sit down to see if I can still play certain things. After warming up I can usually play most of it. If ever I get to a point where I can't, I'll bow out and not perform any longer. I'm always aware of being honest with myself and my audience. I don't want to get to a point where people are saying, "Look at that old man up there embarrassing himself. Why doesn't he just quit?"

I just did a cruise line gig to the Caribbean. I played a week with a big band out of DePaul University in Chicago, and I just played a week-long gig with my quintet. That proves to me that I can still play and that all the pistons are still working.

Marco Minnemann (German Chopsmeister)

How You Assess Your Abilities

I try to increase my musical abilities by constant musical work, which includes my practice routine and also my writing routine.

Setting Goals

It's like following a vision. My goal is to perfect and fulfill the musical visions in my head. It's *very* important for me to see it that way.

Staying Focused And Motivated

There are two things keeping my motor running: my scheduled practice routine and the music. When I feel tired of practicing, I learn from writing music.

Warming Up

To be honest, I don't really warm up. I play a lot, so for me, warming up on a pad would be like a marathon runner warming up before taking a walk.

Having Prolific Technique And Being A Musical Player

It's important that everything you do forms a living musical aura. When there's a lyric, riff, or line that strives for quintuplets or a time signature in 13/16, fine. But if you force yourself to do something very technical just to show off, ask yourself what the reason for it is and where it will take you. *Think* about it.

Tommy Aldridge (Hard Rock Great)

Assessing Your Abilities

Assessing my abilities is something I've not spent much time doing. However, knowing one's strengths and weaknesses has to be an asset. Reviewing recordings every now and again is certainly a good way. This doesn't have to be albums, it can be board tapes from shows, performances, or even home recordings. These are invaluable, as you can evaluate strictly as a listener and at a time when the particular performance isn't fresh in your mind. This helps with objectivity. Videotape is a valuable tool as well. You can sometimes see things like technique or form from watching yourself that you would never notice while performing.

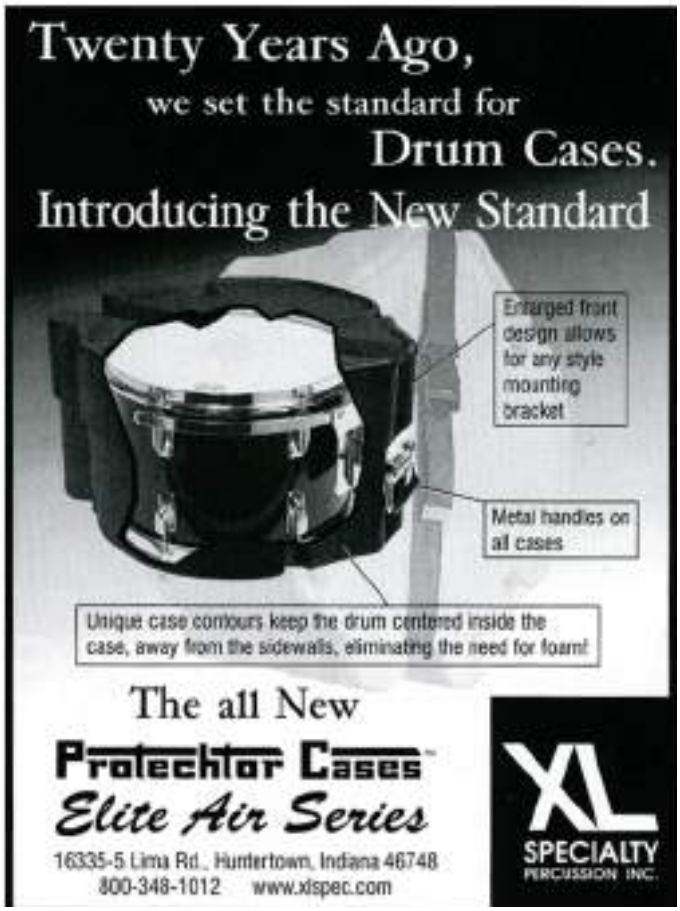
There are so many "components" that make up today's successful drummer, some not having anything to do with facility on the instrument. But having a realistic picture of your strengths and weaknesses will go a long way in putting you in the musical situations best suited to bring out the best of what God has put in you.

Setting Goals

Goal-setting is something that doesn't come naturally to me. The Bible teaches that "without a vision we perish." Consequently, goals have become more important to me. In our business, you're only as good as your last performance, and our audience is ever-changing. There are no absolutes. It's sometimes easy to lose sight of the fact that we are in a business of art. Having said that, over the years I've tried to be more disciplined at setting goals—not financial ones as much as artistic. Experience has taught me that if I reach my artistic goals, the finances will usually follow. I've also learned that by reaching my short-term goals, the long-term ones come to pass.

Staying Focused And Motivated

I stay focused mainly out of the love I have for playing. I have a very physical style that demands that I stay on top of the instrument with lots of playing time. Motivation has never been a problem, for the same reasons. When you love working/playing as much as I do, it's a done deal. Snap out of it! How many people get handsomely paid for banging on expensive shiny things that you get for free?



Super Chops

Warming Up

I try to spend at least thirty minutes warming up, enough time to get the blood flowing but still remain fresh. I prefer a small kit backstage that replicates my stage setup as closely as is possible. When this isn't possible, I use a pad. I also stretch and do isometrics.

When To Incorporate New Ideas

I have spent hours working on something and then have years go by before a musical situation would come around that warrants using it. I must admit, though, to having used licks that I had been shedding when it wasn't appropriate. Hey, we live and learn.

Prolific Technique And Being Musical

I don't consider myself a possessor of prolific technique or a particularly musical player. I've been blessed to have been a part of some magical musical associations, which I feel brought out the best in me. I can take very little credit.

Mike Mangini (Extreme, Steve Vai)

How You Assess Your Abilities

First, I have to get as objective as possible while getting away from what I like or dislike because of what I perceive as "good." I ask and compare the following: What do I sound like on tape or on video? What's the reality of that recorded truth, as opposed to what I think I can do in the theater of my own twisted and biased mind? Who else's playing—who I observe as being proficient at whatever skill—do I have to compare myself to on a pure usage (not artistic) level? Have I reached the stage of using the skill where other people like it too? These questions help me assess my supposed skills.

Setting Goals

I set "time" goals based on how long my body needs to develop the proper muscle memory and/or stamina needed so that I can play whatever the move is, even on a semi-bad day.

Staying Focused And Motivated

When I'm in practice mode…wow…the idea of being able to possibly play an intended new drum move over and over makes me really happy. I just do buckets of repetitions after I learn the basic move.

Warming Up

I use my eyes to monitor my hands and feet at very low stick tip and beater distances (from the head) until my mind does sort of an FBI fingerprint match-up, linking the present feeling in my limbs to the feeling I "know" when I feel "good." I find that playing faster at low heights helps me do my thing.

Incorporating What You've Learned Into Your Playing

Since playing is usually done in environments containing other people, I examine the flow of the bars of playing before and after the new move. I ask, "Have I completely ruined the feel that I established, or have I executed it smoothly enough to not bother anyone?" When I don't get dirty looks, I think I did okay.

Having Prolific Technique And Being A Musical Player

It depends on our intentions. If we intend to play an uneven grouping of three notes as such, but we play it evenly because we think unevenness is

"wrong," well, we stunk it up. The same goes for thinking that simple rock songs, like Beatle songs, are easy to play just because the coordination is not too challenging.

I say that technique is exactly what it is: a connection from the mind/heart/body to the instrument. It's also tough to control, and I often don't, because I'm having so much fun being alive and blowing out chops, even if nobody is around to listen.

Kenny Aronoff (Session Giant)

Technique

When I was younger and studied classical percussion and drumset, I found that I would practice what I was given, without much thought—like a robot, just assimilating information. That was fine in terms of developing technique, reading skills, and the ability to set a goal and fulfill it. But what I do now is take it a step further and apply the skills that I acquire to my performance. I spent many of my learning years not really understanding this concept. But now, it's the only way to advance my technique. It's very important to figure out what you need to work on and then create a plan to fulfill that goal.

Goals

Instead of trying to be good at a lot of things on an average level, you're better off learning a few things on a high level. The way you do this is by setting a long-term goal. Decide that you're going to practice these things every day, for at least a year. If you stay focused on those things, you'll eventually develop new ideas along the way that will creep into your playing. If you try to learn too much at once, you'll never develop these ideas enough to work them into your playing.

Short-term goals are more immediate issues, like learning a show or learning material for a recording session. If you're being faithful to your long-term goal, then it will also help you be more prepared to handle the short-term situations.

Staying Focused And Motivated

I'm so busy that I have to try not to overwhelm myself with attempting to learn too much. I have to stay focused on learning things that are going to benefit my career and the work I get hired for.

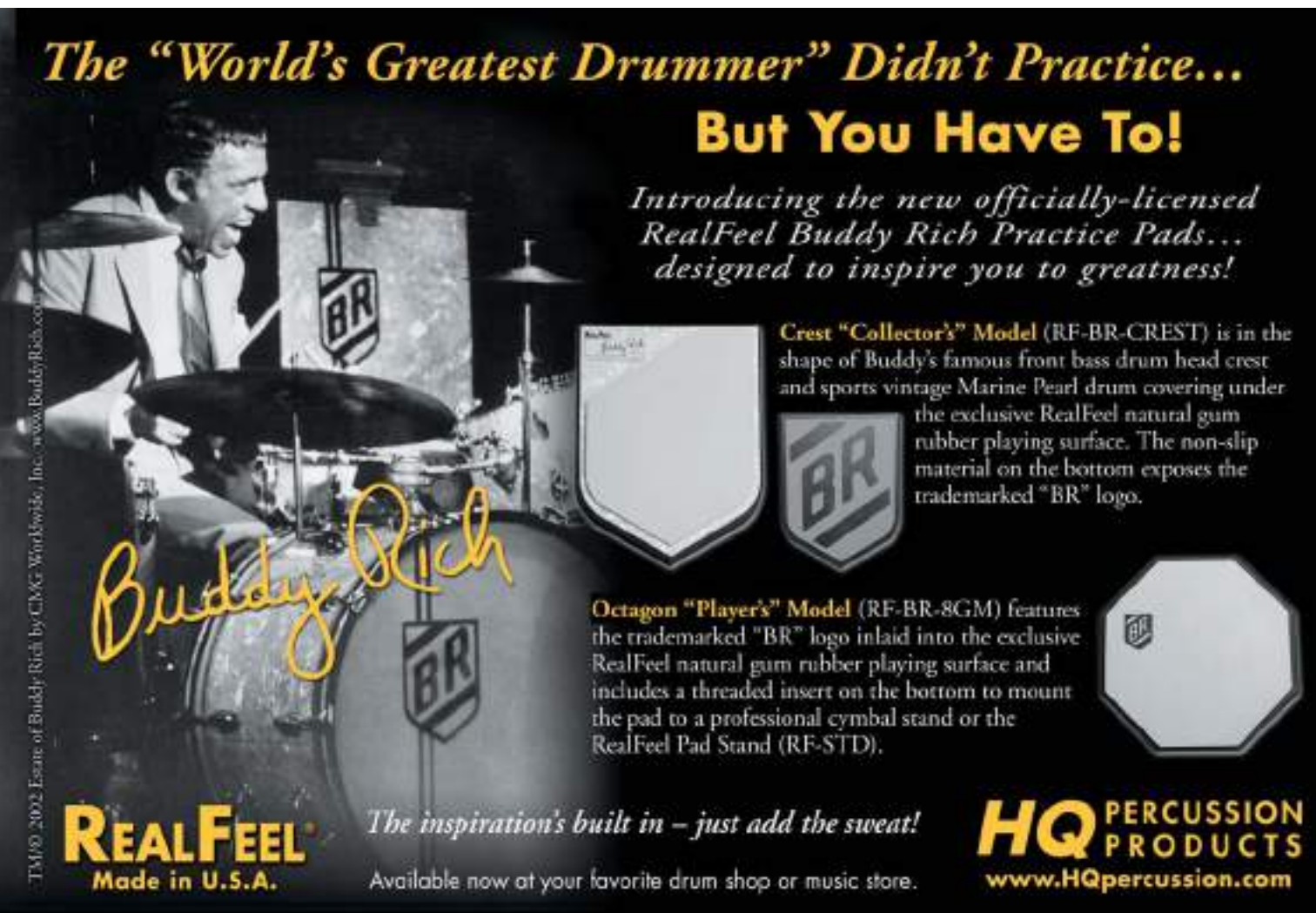
Warming Up

I always warm up my hands and feet together. I do a hand warm-up similar to the Moeller method that consists of double strokes with a hard down stroke and a light up stroke. I do this counting 8th notes on each hand while my feet play alternating 8th notes. Then I switch to triple strokes with my hands, and then to quadruple strokes. Then I'll switch to single-stroke rolls.

Being Musical

To make smart musical decisions, you can't just think like a drummer, you have to step away from your instrument. Make believe you're the producer, and listen to what you play like you were listening to the radio. Just remember that it's not about you, it's about the song.

For more tech talk with these giants (including their tips on practicing), visit www.moderndrummer.com.



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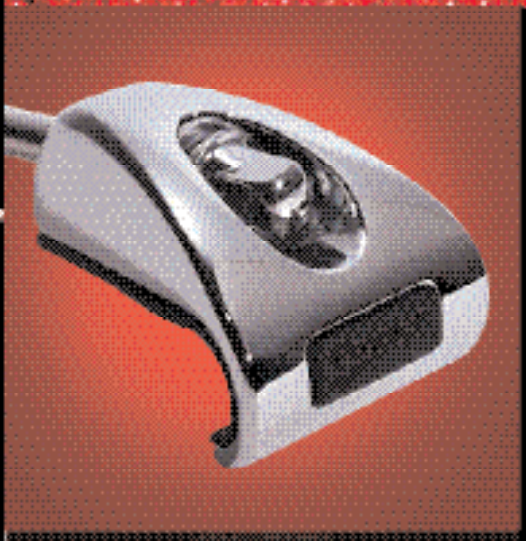

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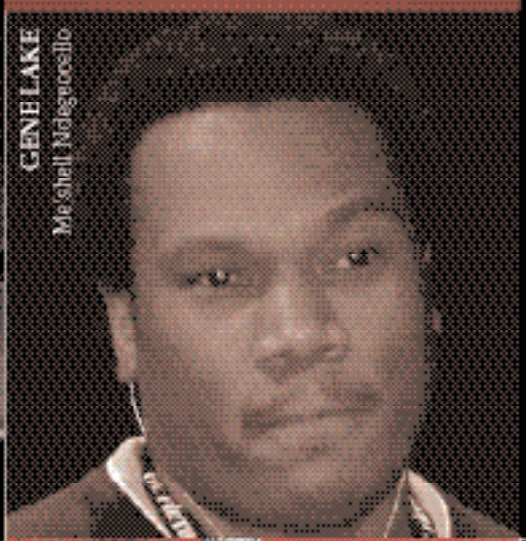

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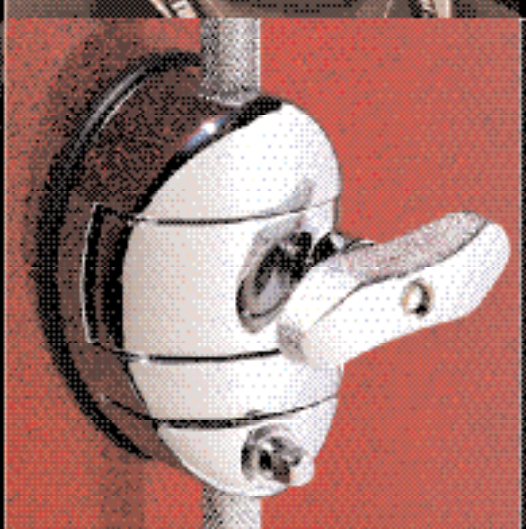
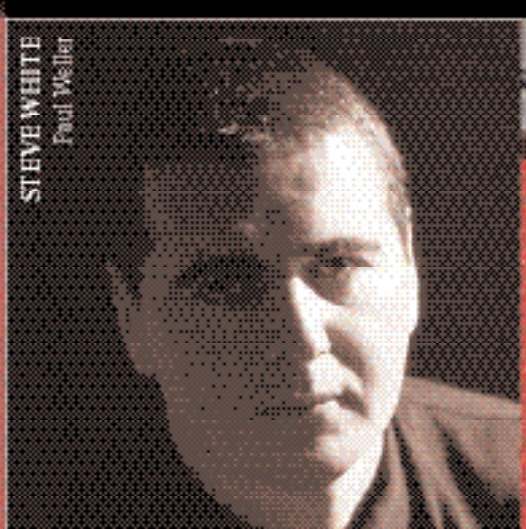
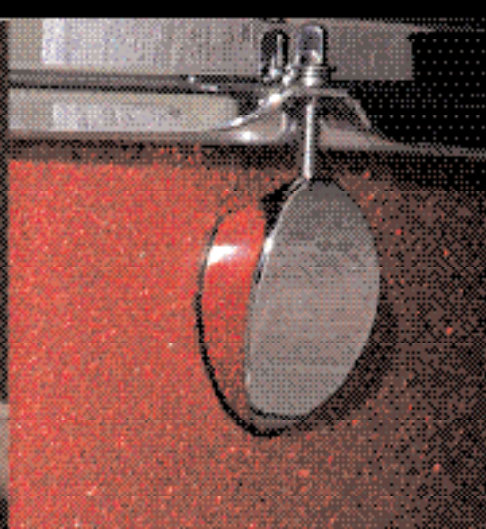
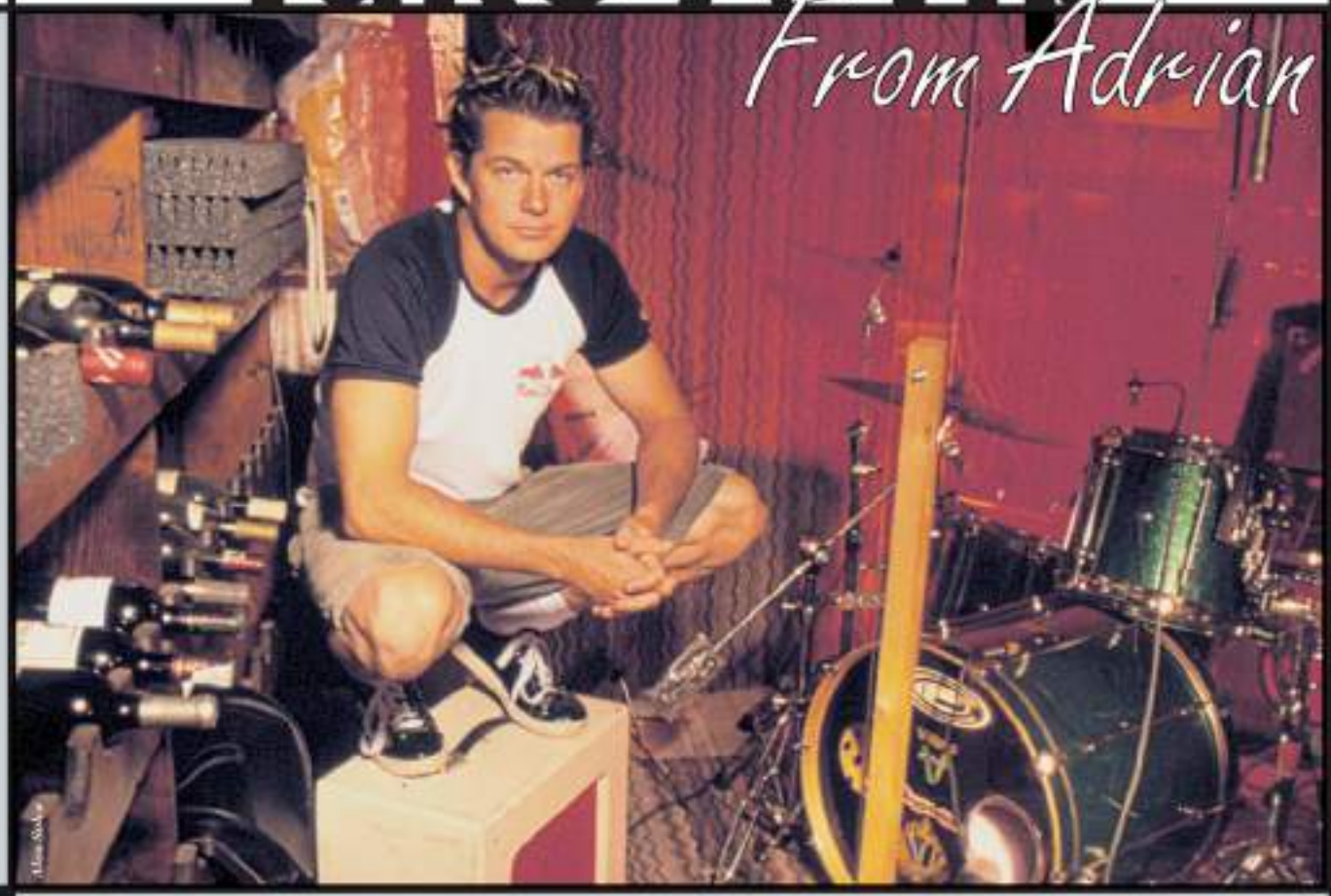






Take A Tip

From Adrian



"One of the best presents I got last Christmas was a subscription to *Modern Drummer* magazine."

— Adrian Young

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THE TECHNICAL EDGE

Hand

Feet

Around The

Now that you've read how several of today's greatest technicians have developed—and continue to develop—their abilities on the drums (see the "Building Super Chops" feature earlier in this issue), it's time to look at some specific exercises to help you hone your chops to a fine edge.

The following articles are broken down into three categories: hands, feet, and getting around the drums. They've been selected because they focus on different areas of technique. They're also arranged in a progressive format, from somewhat simple to more challenging. Plus we feel that all of these exercises can be helpful to a beginning player as well as an advanced one.

Be sure to work slowly and methodically with each article. Work on control at first; the speed will come. Also, try to play each exercise with your body as relaxed as possible. Tension should be avoided. Finally, we highly recommend using a click (a metronome or drum machine) as a reference with these exercises.

These articles are an excellent jumping off point for developing your technique. With enough dedication, determination, and focus, the sky's the limit. Good luck!

Hand

A 20-Minute Warm-Up

by Mark Hurley

Warming up prior to playing is extremely important for any drummer. Not only does it help you perform better, but it can reduce the risk of muscle strain or injury during a strenuous performance.

Usually the problem lies in finding enough time to warm up adequately. Here's a quick yet very effective routine that can be accomplished in only twenty minutes. All you need is a pair of sticks, a practice pad, and a clock or wristwatch with a second hand.

The routine is broken into five major areas: Continuous, Combination, Accent, Roll, and Single Strokes. Play each exercise at your top speed and at a moderately loud dynamic level. Repeat each pattern for a full minute, and proceed directly to the next one without a pause. There are four thirty-second rest periods, one between each set of exercises.

Be sure to follow the directions of the warm-up routine exactly as prescribed. Try it before your next performance. You'll be surprised at the results.

Continuous Strokes

Repeat each example for one minute.

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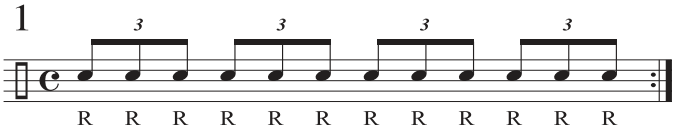

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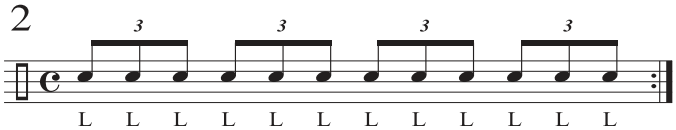

Take a thirty-second break.

Combination Strokes

Repeat each example for one minute.

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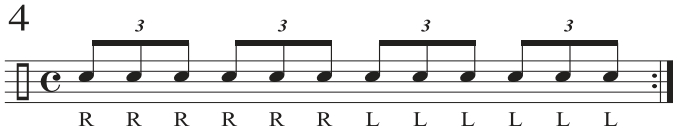

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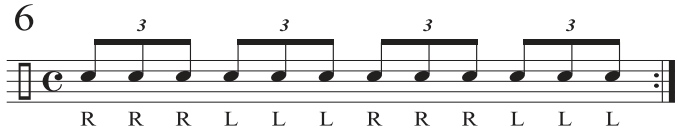

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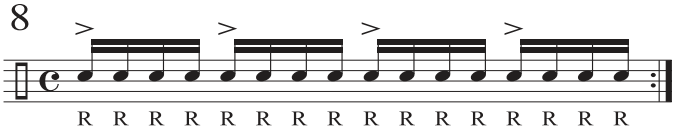
Take a thirty-second break.

Accent Strokes

Repeat each example for one minute.

8



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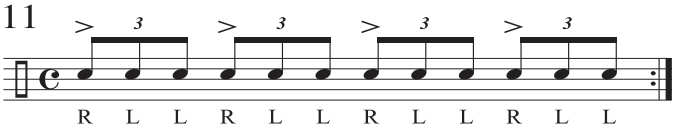

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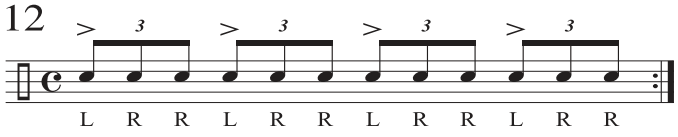

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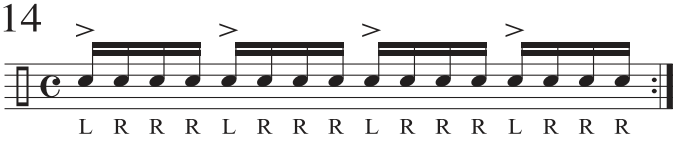


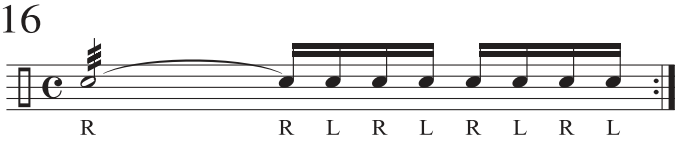
Take a thirty-second break.

Roll Strokes

Repeat each example for one minute.

15

16



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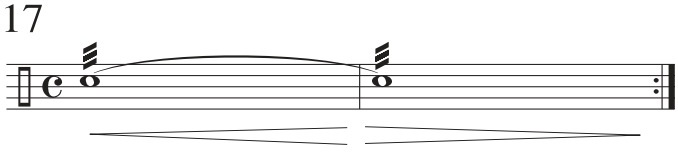

Take a thirty-second break.

Single Strokes

Repeat the following example for one minute, increasing from slow to fast.

18

Double bass drum players may want to do this entire routine with the feet (with the exception of Roll Strokes). Follow the same instructions. •

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The Power Of Threes

by Chet Doboe

Technically speaking, all drumming is a combination of just three basic techniques—strokes, taps, and bounces. Of these three techniques, controlling and developing the bounce technique is, by far, the most challenging. Bounce exercises that use "three on a hand" are the most powerful in developing a drummer's general speed, control, and accuracy. The following five exercises apply the "power of threes" to building a drummer's chops.

While working on the following exercises, it's important to imagine one main expenditure of energy for each group of three that you're playing. After this initial firing of energy, use minimal effort to guide and control the rebound of the stick. Focus on the rhythmic accuracy of the lead note (attack), and strive to use the precise amount of energy necessary to do the work.

A common fault is to try too hard and use more muscle energy than is necessary. Using too much energy to do the work is like trying to race a car as fast as you can with one foot on the gas and the other on the brake—*not* very efficient. So evaluate your energy levels and be prepared to back off and make appropriate adjustments.

It's also important to keep your muscles relaxed to feel a sense of oneness with your sticks. When performing the following exercises, strive to make all the notes the same volume. With a strong effort, you'll be amazed at the results.

Practice this exercise as an accelerando (from slow to fast), without a metronome.

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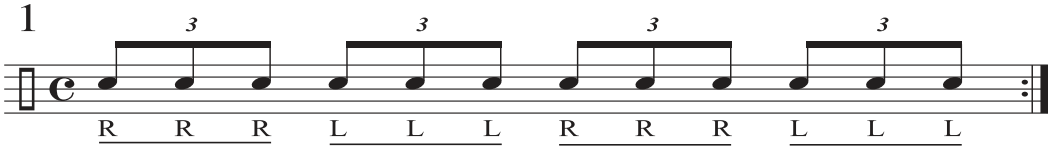
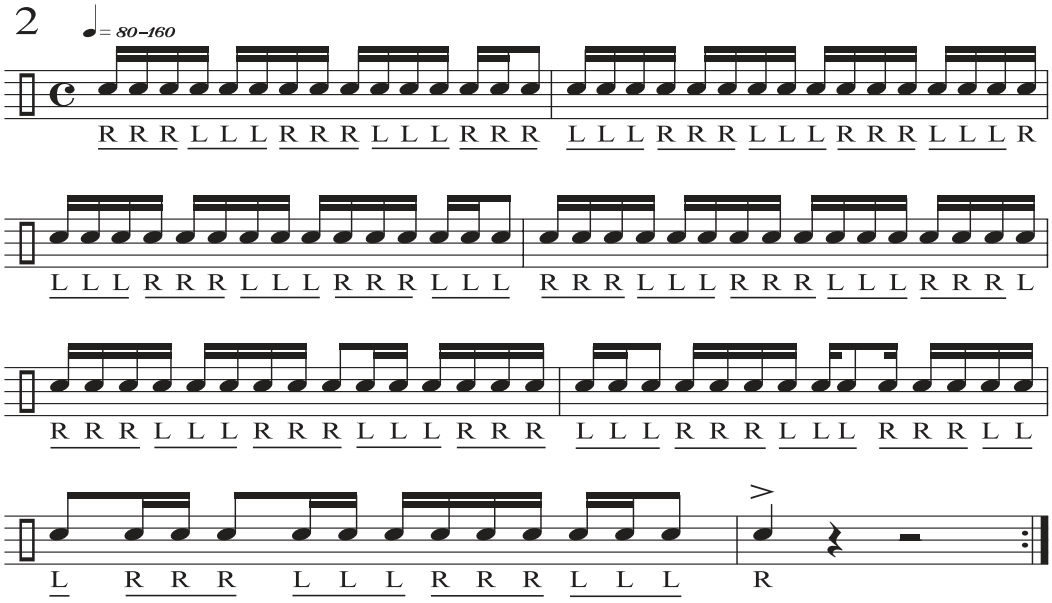


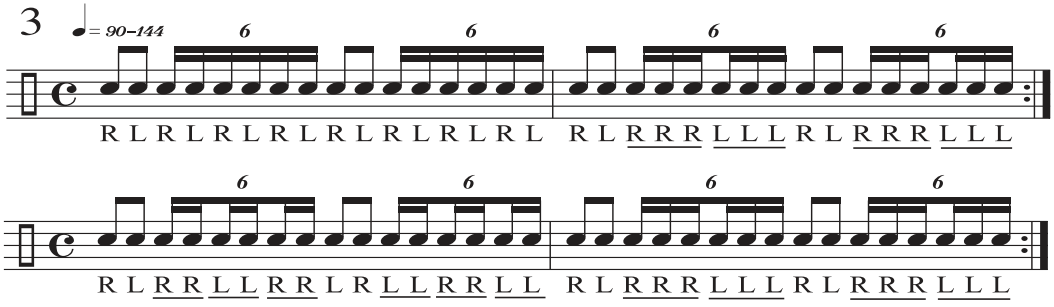
As you work through the prescribed tempo range, maintain a comfort zone where you feel confident and relaxed.

2

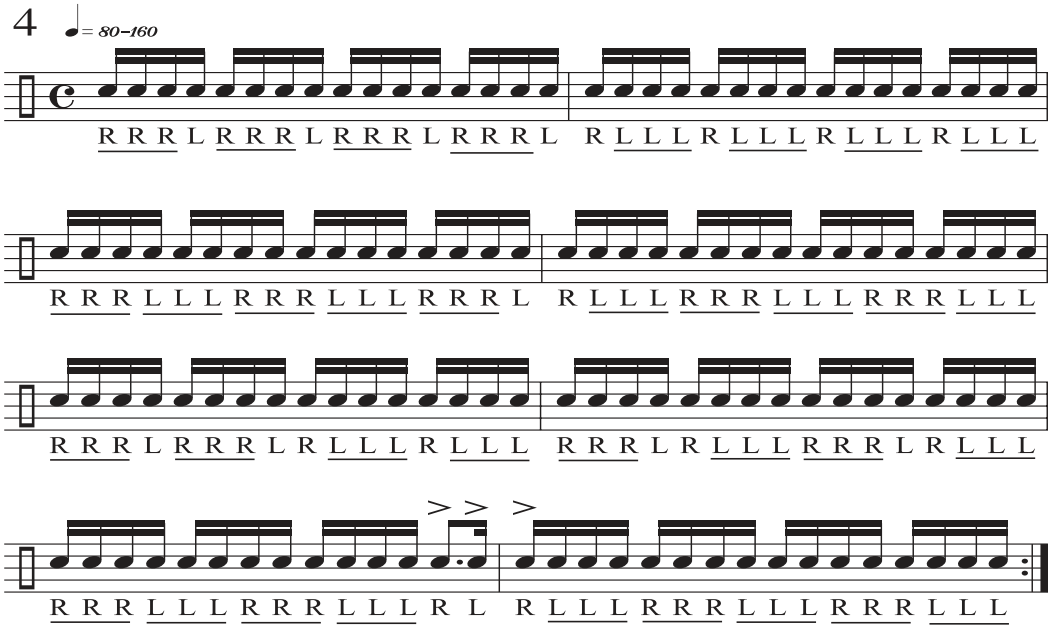


Lock into the sameness of the sextuplet rhythms, as the sticking patterns vary.

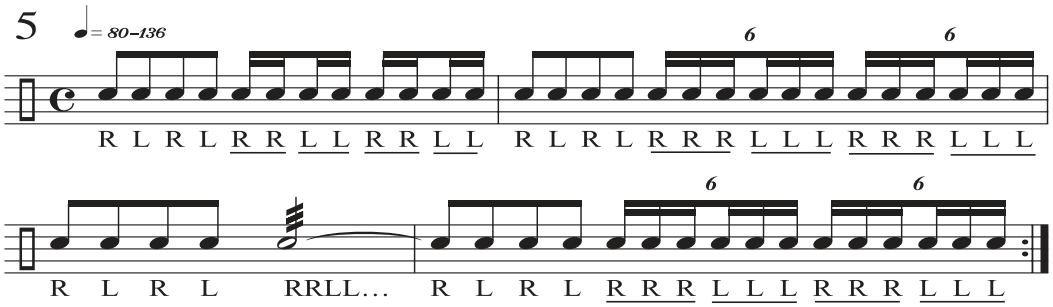
3



The challenge here is to maintain relaxation while controlling all non-accents at the same volume.



The foundation of this exercise is 8th notes.



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Rolling Triplet Accent Control

by Ron Spagnardi

Accents add color and dynamic variation to our drumming, and they're an extremely essential aspect of every drummer's technique. This article is a technical study that will help you 1) improve your ability to execute accents, 2) develop a greater level of stick control, 3) increase the fluency of your weaker hand, 4) further refine the balance between your hands, and 5) improve your endurance with rolls.

Getting The Most From These Exercises

Repeat all of the patterns at least *ten times* each. Be sure to master each exercise before proceeding to the next. Use a full stroke and a strong wrist snap for all accented notes, and a much lower stick level for unaccented notes.

One-Bar Roll Patterns

Each of the following triplet roll patterns should be played using a closed buzz roll. Be sure to make a strong distinction between the accented and unaccented buzz roll strokes. These patterns should also be practiced with the bass drum on all accented notes.

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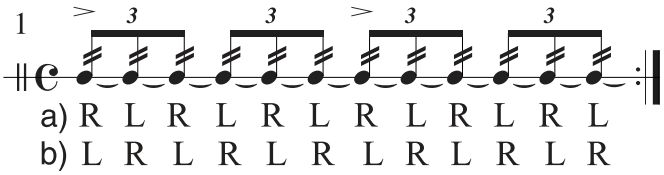

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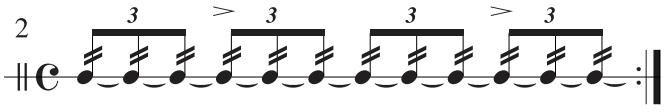

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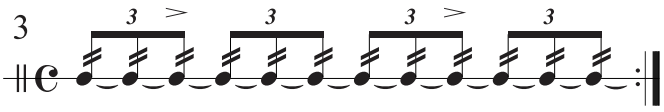

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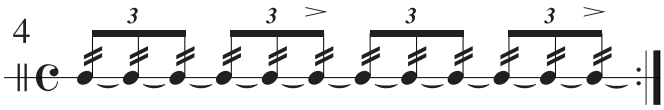

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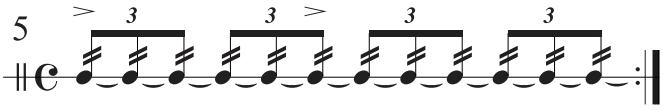

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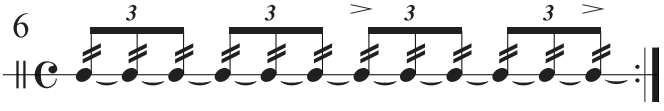

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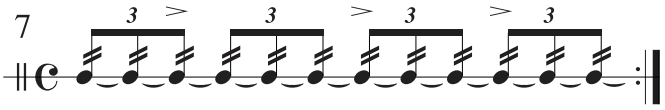

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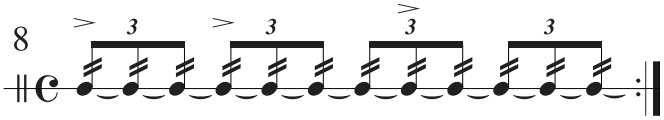

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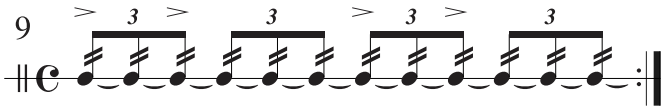

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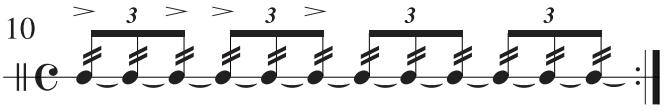
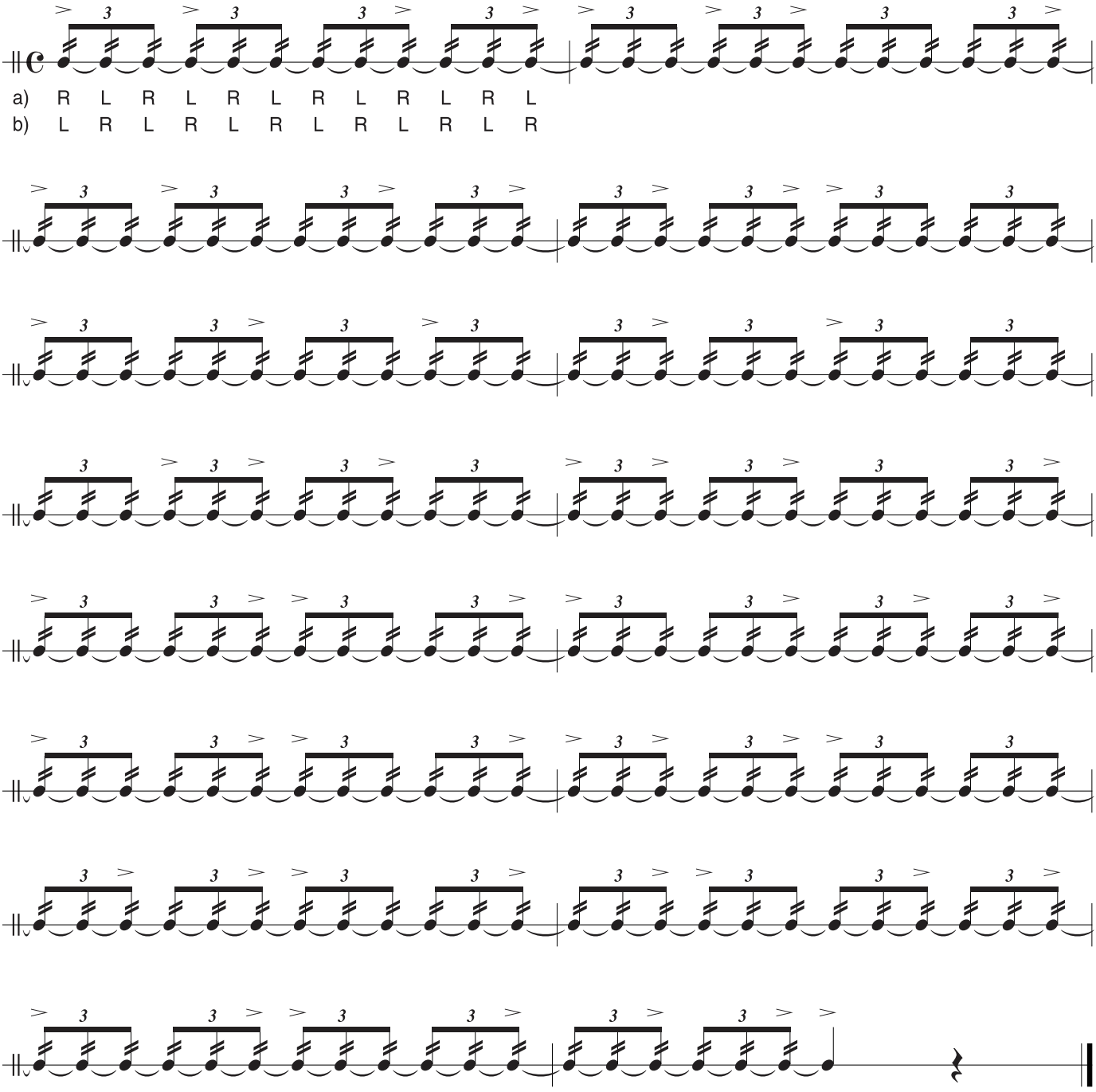


Triplet Roll Solo

This sixteen-bar triplet roll solo uses many of the previously studied triplet accent patterns. Practice leading it with each of your hands, and then add the bass drum on all accented notes. Start slowly and increase speed gradually.



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Finger Control

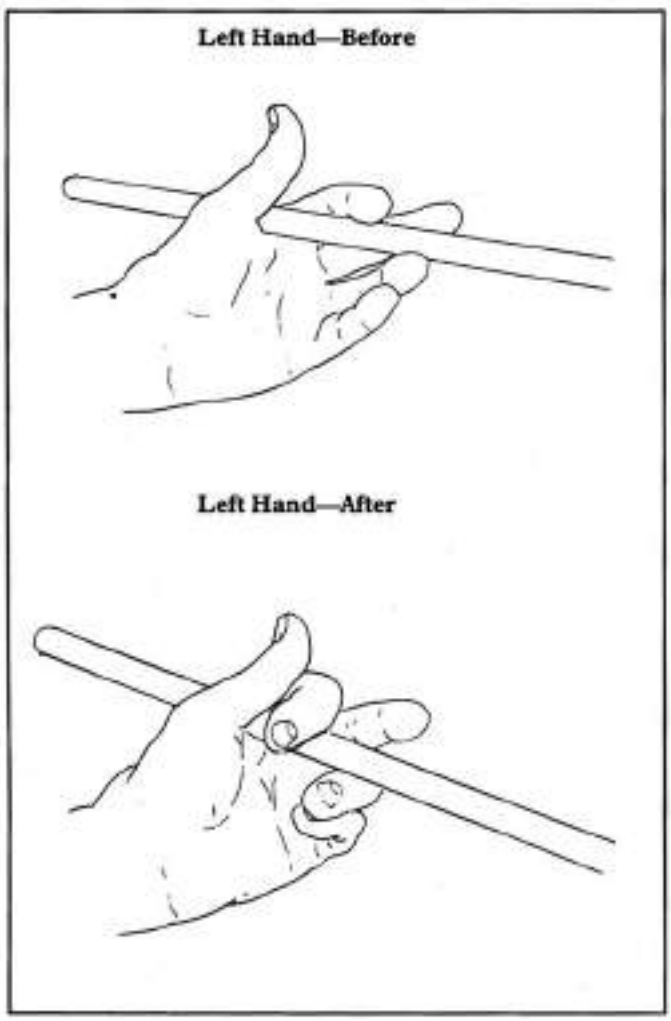
by Joe Morello
Transcribed by Marvin Burock

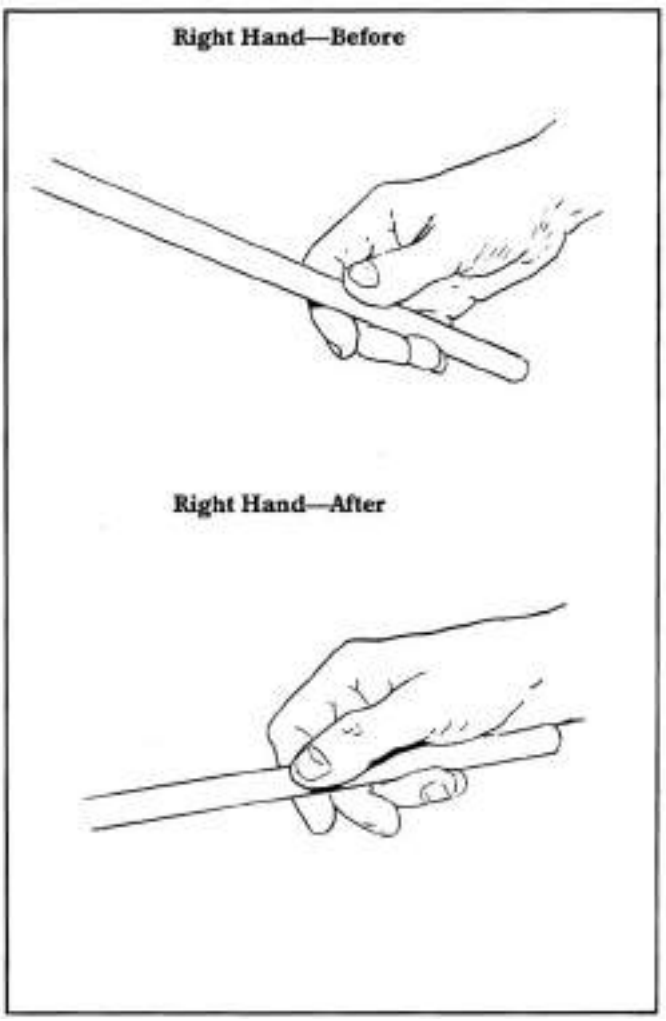
Finger control is a technique employed by manipulating the drumstick with the fingers. This is a controversial subject; many drummers say that they play with their wrists, while others claim to use their fingers. Still others maintain that they use their wrists and forearms. Actually, a drummer should use all three.

I like to teach by first having the student develop the wrists. This is important because the wrist acts as the motor. Once the student has developed a certain proficiency with his wrists, we then begin to develop the forearms. At this point, we coordinate the two, and *then* add the fingers.

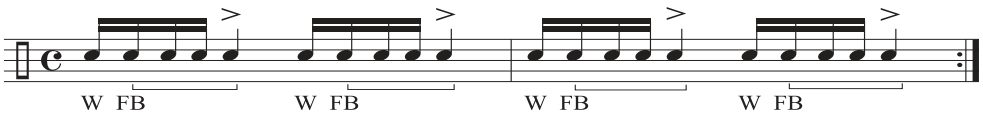
One of the great exponents of finger control is Louie Bellson, who introduced the concept to me many years ago when he was with Tommy Dorsey's band. Other drummers who have used this technique successfully are Jim Chapin, Buddy Rich, and Roy Burns. Another gentleman I consider to be one of the true masters of finger control is the late Billy Gladstone, who I had the pleasure of studying with.

The following illustrations show the "before" and "after" positions of the left and right hands. On the "after" picture of the left hand, notice that the index finger is pulling in. On the "after" picture of the right hand, all of the fingers are on the stick, but they're pulling in with the middle finger. This is where the control comes from.



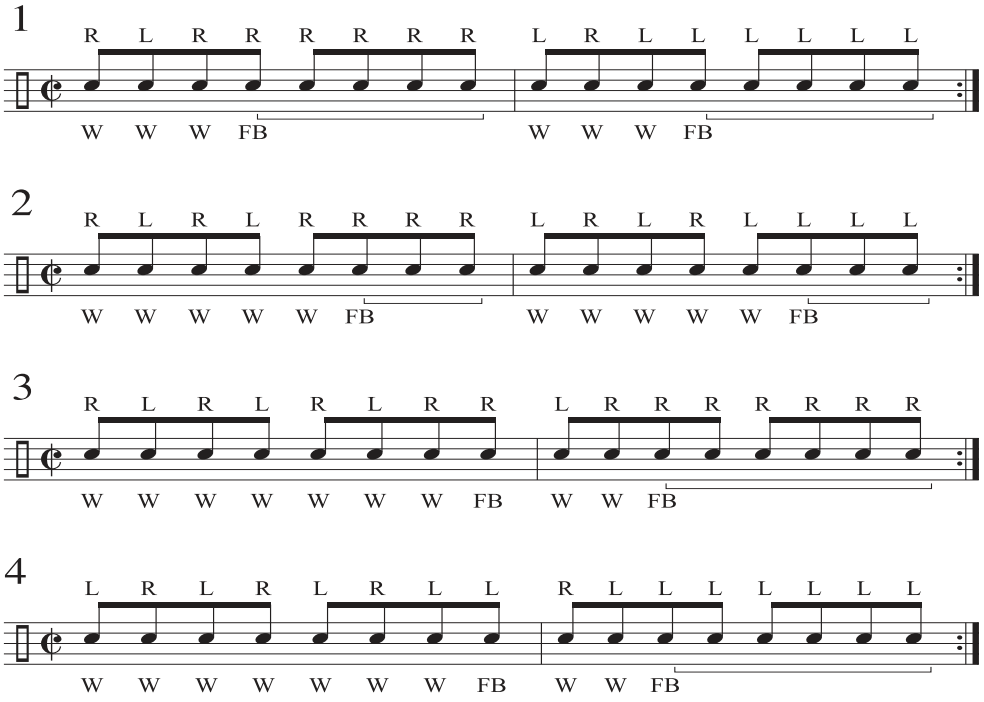


The following exercises are designed specifically to strengthen the fingers. ("W" stands for wrist, "FB" stands for finger bounce.) In the examples, the primary stroke is made with the wrist. Then the wrist remains relaxed while the stick is manipulated with the fingers. On the 16th notes, you let the stick rebound. On the quarter notes, you pull in and then release immediately. Louie Bellson used a similar exercise, which he called "Squeeze & Release." This exercise is excellent for developing fingers.

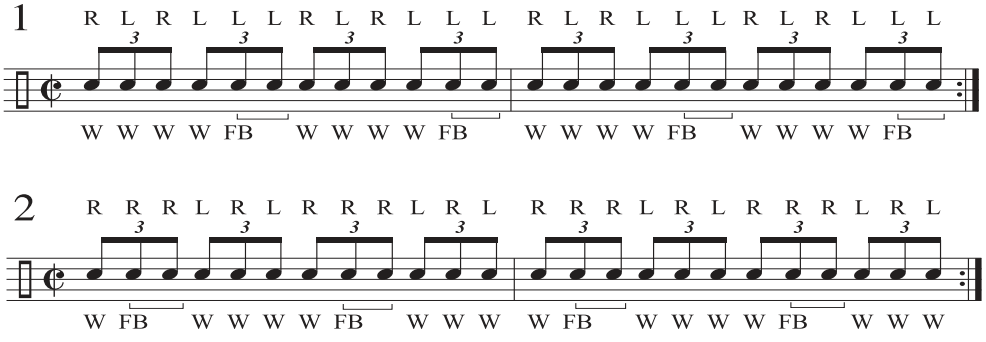


In my book *Master Studies*, there are several exercises you could apply this concept to, such as numbers 1, 2, 3, and 4 on page 7, and numbers 1 and 2 on page 13. George Lawrence Stone's *Stick Control* is another excellent source of material for developing the fingers. You can use many of the exercises on page 5, such as numbers 5 and 13.

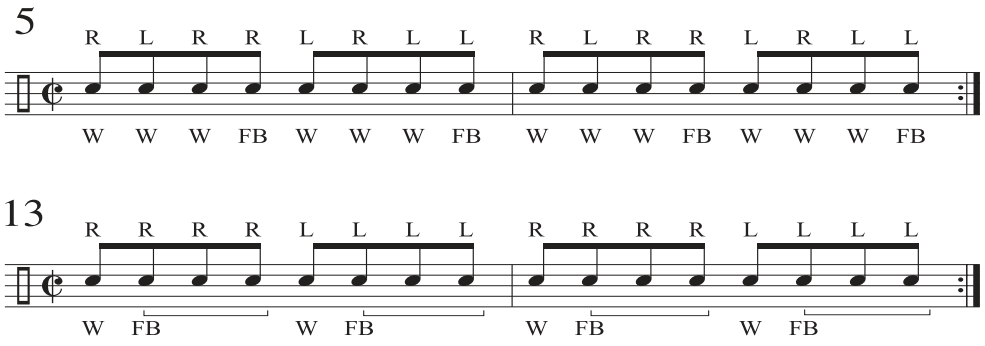
Master Studies, page 7 (with accents removed)



Master Studies, page 13 (with accents removed)



Stick Control, page 5



These exercises can also be practiced using matched grip. Several drummers who play matched grip, such as Billy Cobham, have developed tremendous finger control.

All of these exercises should be done very slowly at first, so that you can develop a feel for them; gradually you can begin increasing the tempo. Again, I must stress that before attempting these exercises, you must have a strong foundation with the wrists and forearms, because this is where the power comes from. The fingers are used for playing delicately.

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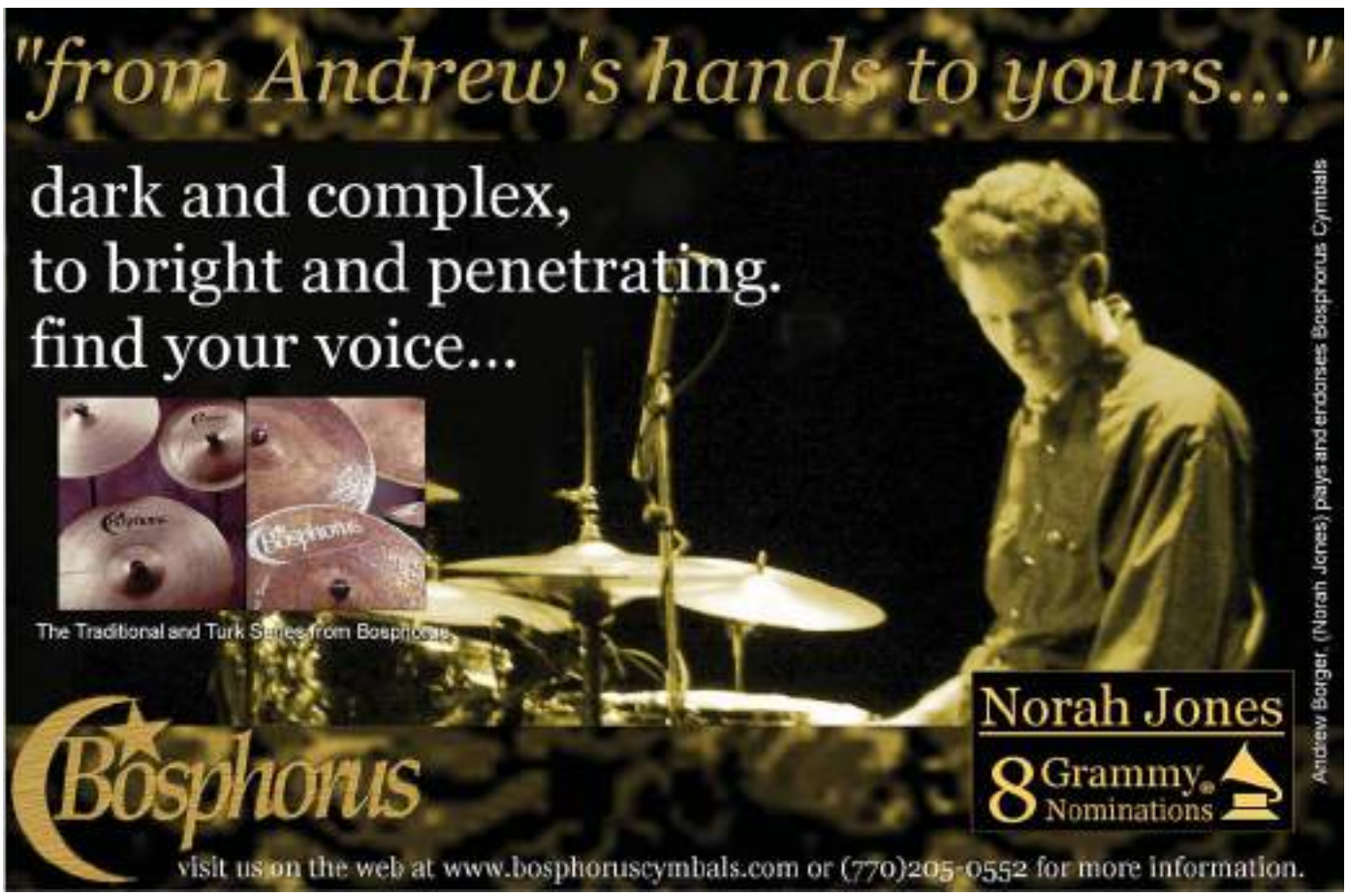

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The Subtle Stone Killer
For Hand Control And Endurance
by Randy Koons

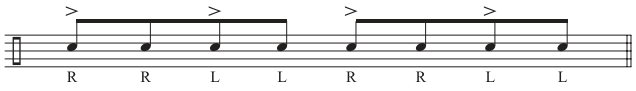
You got it, another chops builder! But hopefully you'll agree that the more control you have, the better the musical outcome.

Just about every serious drummer to come along since 1935 has played through the classic book *Stick Control* by George Lawrence Stone. One of those is Joe Morello, who is renowned for his work with Dave Brubeck. Morello, who actually studied with George, recalls a joking remark that Stone made to him about a technical exercise he had come up with: "This is a killer." Joe took that exercise, which is tremendous for endurance, and expanded upon it. It now appears in the *Master Studies* book beginning on page 54.

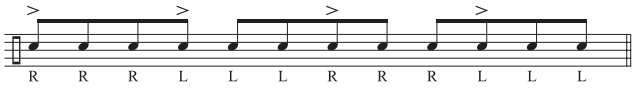
I came up with *my* version of the exercise when a student of mine was playing through the "Stone Killer" section of Morello's book. I hope you have as much fun and gain as many positive results from it as I have.

The exercise starts with four alternating strokes.

Next we add one stroke to each right and left.

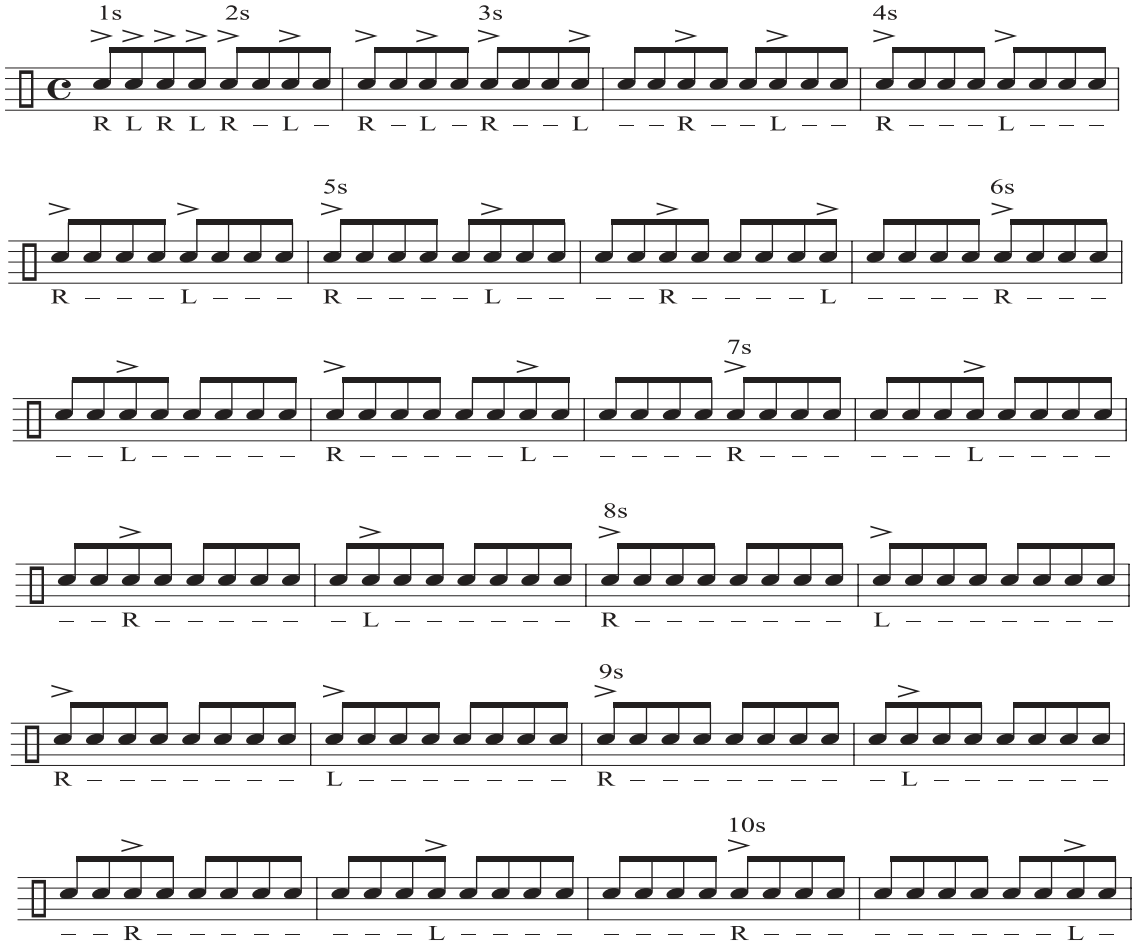


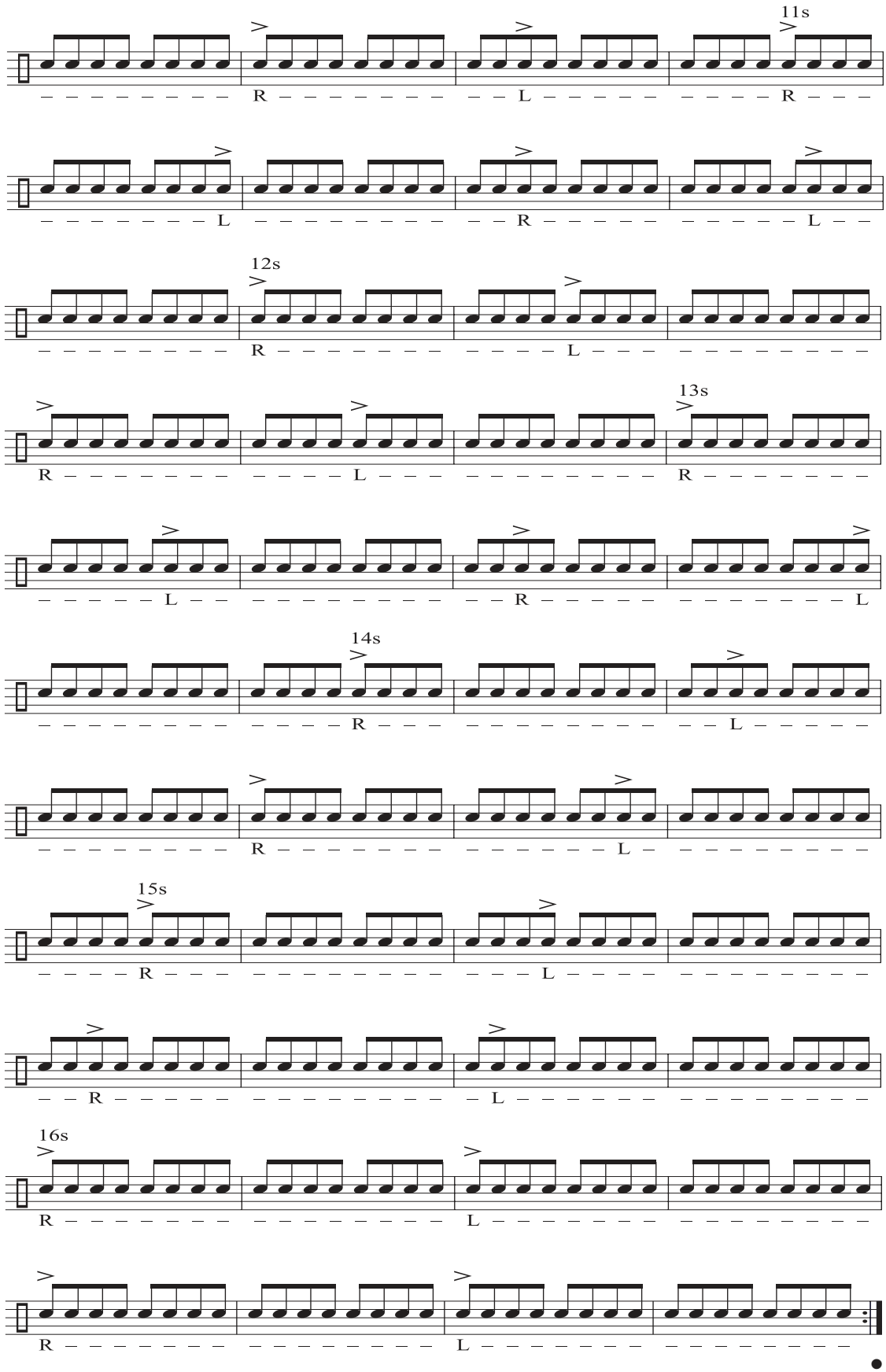
Now we add one stroke to each group of rights and lefts.



This continues until you reach sixteen strokes on each hand.

Here's the completed exercise. The metronome marking for this is quarter note = 60 to 208, but start slowly. (The dashes following the R or L stickings indicate that you should continue with that same hand.)




11s
12s
13s
14s
15s
16s
R
L

Tension Release Techniques
For Increased Endurance
by Ron Spagnardi

If you've ever closely studied players with great strength and power, you've probably noticed that they possess a remarkable degree of endurance. In drumming, a high endurance level enables us to perform consistently over an extended period of time.

Perhaps the best example of a drummer with incredible endurance is the late Buddy Rich. Anyone who's seen Buddy's solo performances on the "West Side Story" medley or "Channel One Suite" can appreciate his remarkable speed, power, and impeccable execution. Even more amazing was Buddy's ability to *maintain* that speed and power over an unbelievable length of time. Buddy's miraculous endurance level was just as astounding as his speed and control.

Obviously, Buddy's technical ability was part of his natural gift. But in regards to endurance, he clearly knew how to control the buildup of tension that impedes on endurance. If you watch Buddy solo on video, you'll notice that he never appears to experience any muscular tension. His speed, power, and control are as precise four or five minutes into a strenuous solo as they are at the onset. The longer he plays, the stronger and more relaxed he seems to get. Buddy focused on controlling the buildup of tension that naturally occurs with intense muscular effort, resulting in a level of endurance that was nothing short of amazing.

For those of us less gifted, there *is* a technique we can use to increase our own endurance level, and in some small way successfully apply the technique Buddy used. Let's use George Lawrence Stone's great book *Stick Control* to practice the technique.

Though any exercise in the book will work, we'll use exercise 9 on page 5 as an example (see below). The first challenge with the exercises Stone has methodically written out lies in the intricate rhythmic combinations and unique sticking patterns. But equally challenging, if not more so, are Stone's instructions that every pattern be *repeated twenty times* without stopping. Along with speed, finesse, and control, Stone also fully understood the importance of endurance in drumming.

Depending on your current level of technical development, you'll likely notice a buildup of muscle tension on the exercise below somewhere between the seventh to ninth repetition, reaching maximum stress by bar eleven or twelve. Those with a lesser degree of technical facility may notice a buildup of tension sooner, while those with greater fluency may notice it later.

By the eleventh or twelfth repetition of the pattern, depending upon the tempo, muscles begin to tighten, and fatigue gradually sets in. It's at this point that the natural human tendency is to *bear down* and push through the remainder of the repetitions, increasing tension in the process. Unfortunately, bearing down and pushing through only results in an even *greater* buildup of tension. If you continue to tighten up, it's unlikely you'll make it to the twentieth repetition. And if you do manage to perform all twenty reps, you've done so *contrary* to Stone's instructions in the introduction to the book: "Practice at all times with relaxed muscles, stopping at the slightest feeling of tension…control begins in muscularly relaxed action."

The trick is to actually *feel* the release of tension and gradual loosening and relaxing of the hand, wrist, and arm muscles as you advance to the higher repetitions. It's simply a matter of mentally focusing on the muscles being used to perform the exercise.

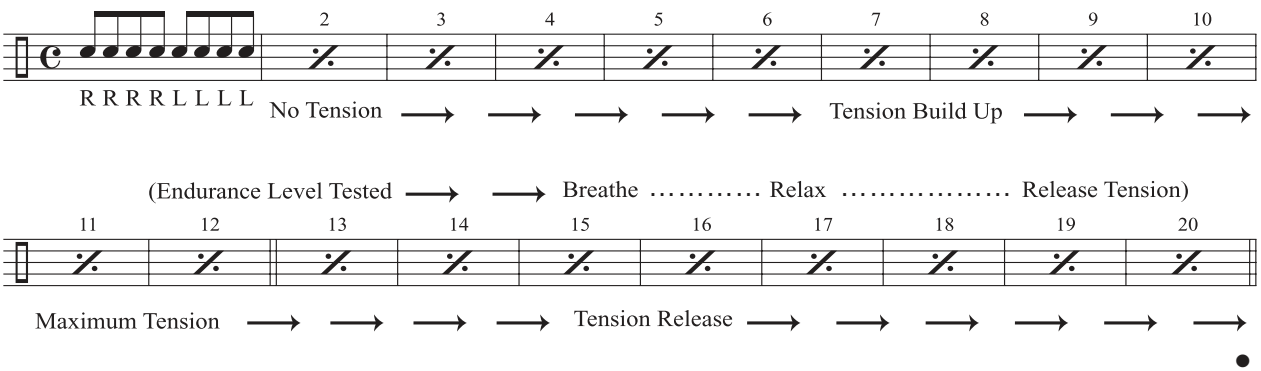
First, it's essential to continue to breathe normally. Avoid holding your breath. This only makes releasing tension more difficult. Beyond that, learning to break the tension that naturally occurs as muscles are exerted is more of a mental exercise than a physical one.

Basically, the muscles of the hands, wrists, and arms will obey whatever message your brain sends. If you focus and fully concentrate on normal breathing, relaxing, and releasing tension as you continue beyond the eleventh repetition, that message will be transmitted to the muscles, enabling you to complete the exercise with a good deal less tension than you normally would experience.

Remember, the natural tendency is to tighten up and push your way through twenty repetitions of each pattern. The secret lies in learning to do the *exact opposite*. Relax, loosen, and release tension as the pattern becomes more difficult to maintain. Let your brain send the correct signals to the muscles required to perform the task.

You may find that this technique will not take hold the first few times you try it. Take your time. With diligent practice and a little patience, it'll soon become second nature. Use the same endurance development technique with all of the exercises in the book.

Mastering the technique may not give you the endurance level of a Buddy Rich, but you'll likely notice a marked improvement in your drumset performance on the gig. Good luck.



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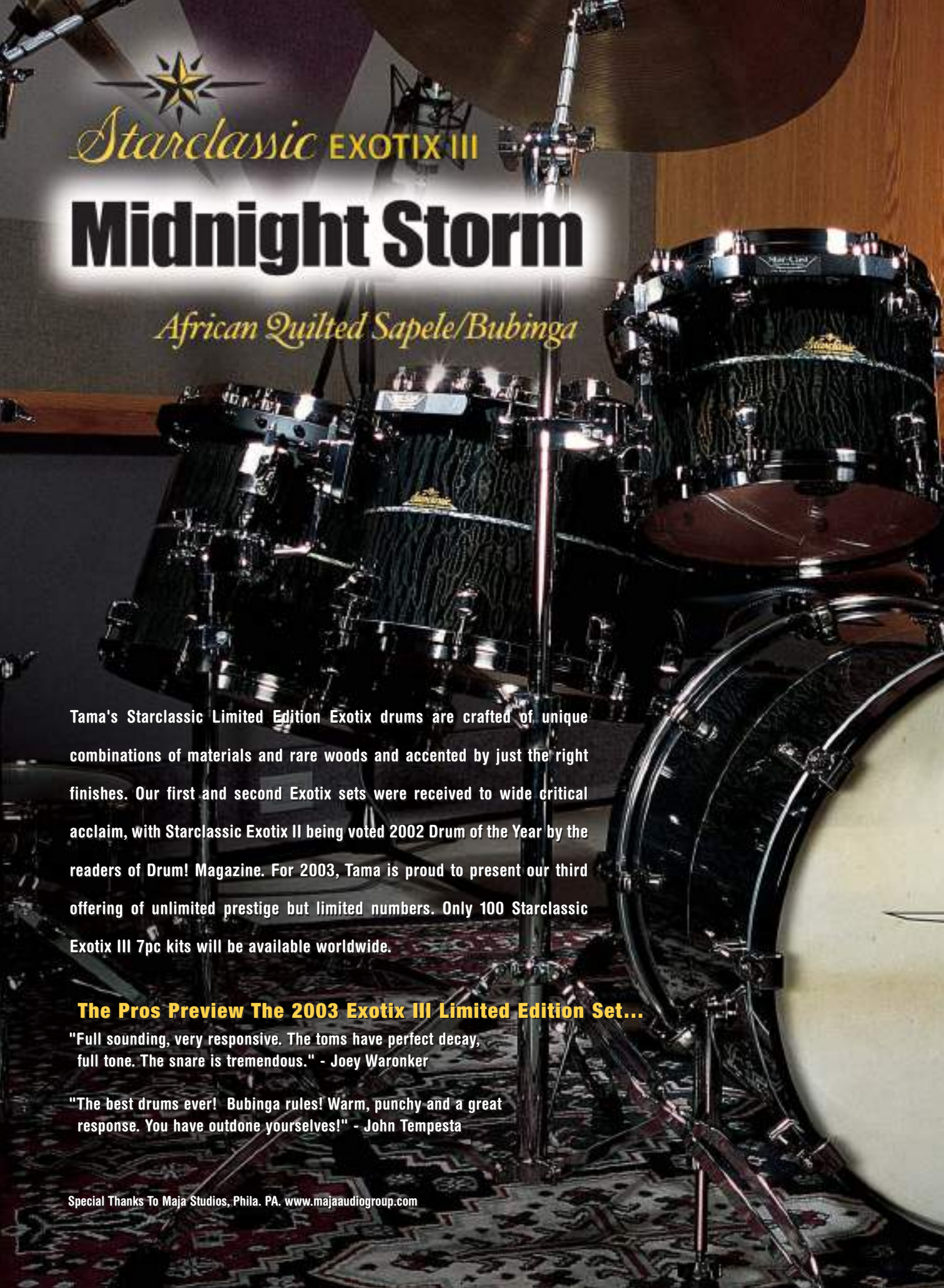

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Feet

Developing Your Bass Drum Foot

by Colin Bailey

MUSIC KEY

S.D.

B.D.

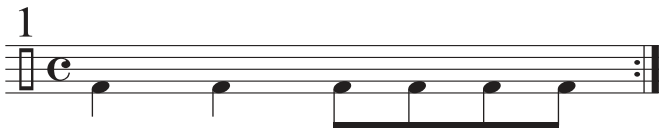
iting the book *Bass Drum Control*, I discov-
edal technique that has been very effective for
nt from the one most often used today. My
ng a lighter touch on the footboard, enabling
ght off of the drum immediately after contact.
is determined by how far back you take the beater.

There is a "sweet spot" on the footboard approximately 3" to 3½" from the top; always focus on this spot with every beat, using the part of the foot that feels best to you. I use the back of my toes, but the toe or ball of the foot works okay. A moderately loose spring tension seems to be the best, as it makes the pedal more flexible. I keep my heel down most of the time, only lifting when more speed is needed than I can produce heel-down. The lift is only ½" to 1", as that is all that the technique requires. However, when I teach this method, I advise playing everything heel-down until the student has a good feel for it.

To begin working with this technique, start by practicing quarter notes at a tempo of quarter note = 100. Keep your heel down, and concentrate on all the points mentioned above. Work on building speed as you get more familiar with it, and bring the beater all the way back at first. When you've reached a tempo of quarter note = 225, lift your heel and continue the exercise.

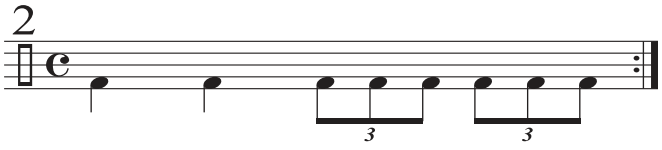
Now try playing the following pattern with your heel down. Start slowly, and increase the tempo. When you've reached a tempo of quarter note = 150, lift your heel for the 8th notes, and then move it down again for the quarters.

Play this next example using the same principles we used for the last example: Once you reach a tempo of about quarter note =



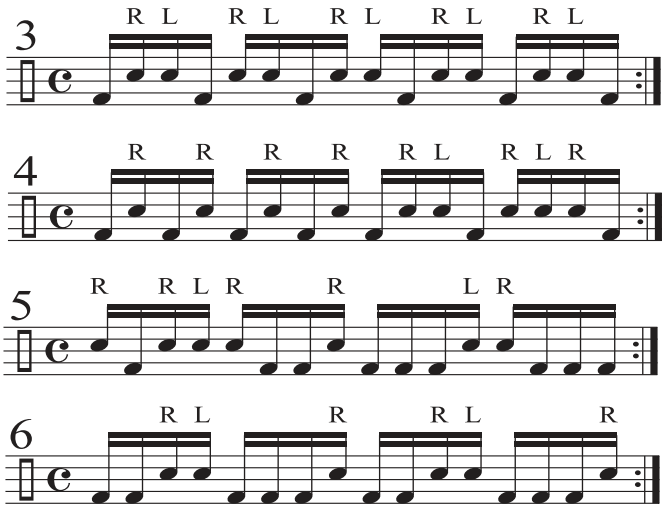
110, keep your heel down for the two quarter notes, and then lift your heel for the triplets. Remember to lift the heel at exactly the moment the beater strikes the head, and not before.

Now I would like you to attempt some of the exercises from my book. These are hand/foot combinations, and when you're playing them, make



sure that all snare and bass drum beats are the same volume.

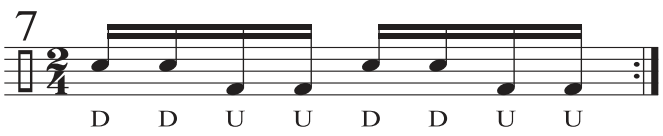
Playing double beats with the bass drum is a challenge. I play two- or three-note combinations by playing one long ankle stroke,



followed by a short stroke as the beater comes away from the head. I keep my heel down until the tempo demands that I play the "up-down" method.

In the following example, lift your heel as the beater strikes the head, and then lower it during the snare beats. (The letter "D" underneath the notes stands for heel down, and the "U" stands for heel up.)

Play the next exercise with your heel down, until you work it up to a tempo of about quarter note = 124. At that point, lift your heel

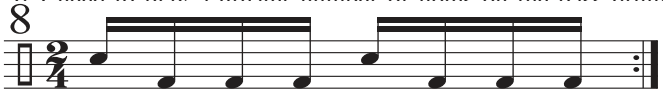


lifting at all is to relieve tension and eliminate tiredness.

The following example is another good exercise for developing the lift. When practicing this example, lift your heel on the first 16th note, and lower it on the 16th-note rest. When you first play this, make a definite "click" on the footboard when you drop your heel, because this will help you get the feel for the up-down motion.

Here's another example for developing the up-down motion. Play this one fairly slowly.

If I need to play a greater number of notes on the bass drum



pressing down too much. Try this concept on these exercises.

The last examples will help you develop this method even more. Follow the heel up and down indications, as well as the snare drum stickings.

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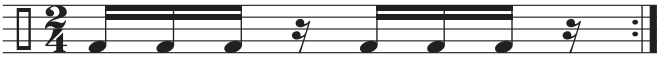

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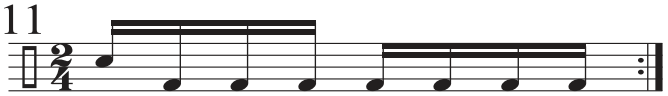

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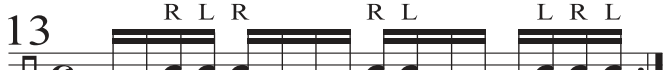

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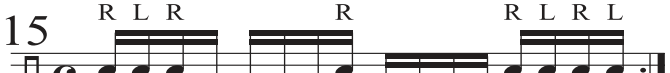

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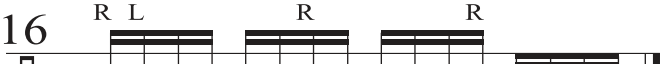

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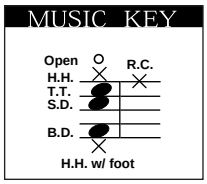
18

Stretching Your Single Bass Drum Technique

by Maurice Cheetham



Although the advantages and creative possibilities of using two bass drums are obvious, most drummers do not develop their single bass drum technique to its fullest before moving to double bass. It's possible to play patterns similar to those of double bass drummers by practicing exercises such as those offered here, and being willing to push oneself beyond some presently accepted barriers.

The following exercises involve playing a few consecutive notes on the bass drum, which can be used to great effect in fills and rhythms, and also in developing the "nerves" of the foot. Be sure to practice these exercises at all tempos. It should also be noted that execution is likely to be easier if the exercises are played with the heel off the pedal.

First of all, let's loosen the foot by playing straight quarter notes on the hi-hat, while playing the following bass drum patterns. (Once these are learned, they should be used as warm-up exercises.)

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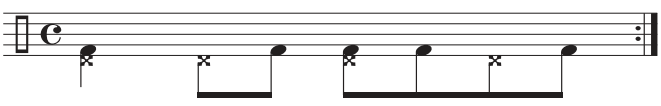

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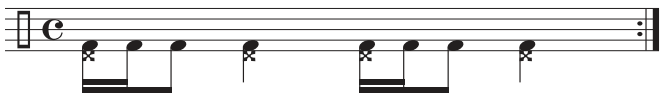

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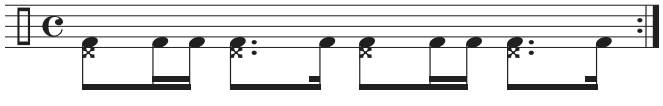

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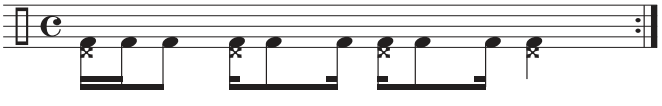

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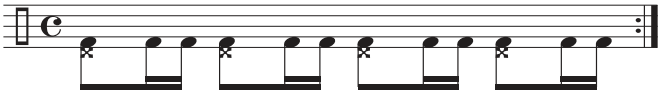

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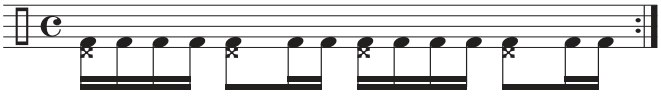
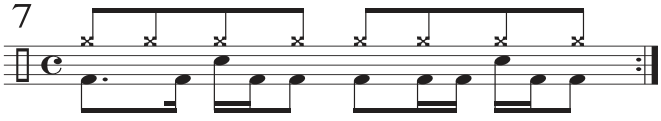


The preceding exercises will hopefully have loosened you up and prepared you to play some challenging rhythms. The next few exercises develop the foot as a reaction to the snare drum, in other words, "bouncing" off the previous snare drum beat.

7



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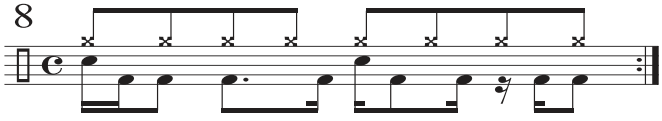

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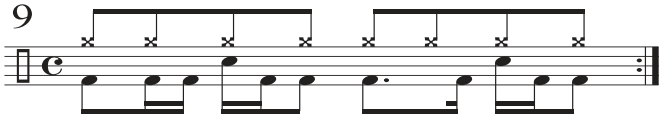
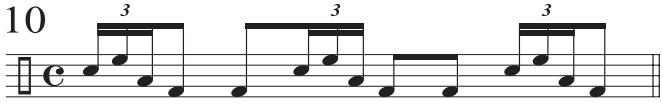


We're all probably familiar with this rock-type fill.

10



Variations on this can be quite interesting, and some exciting textures can be created using our adventurous foot. Here are some ideas for you to try.

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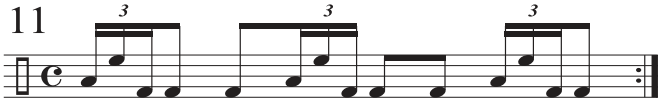

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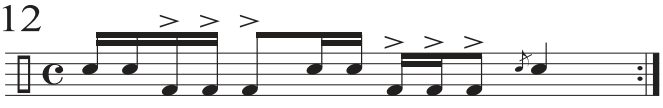

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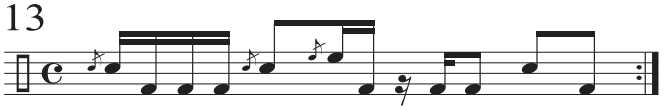

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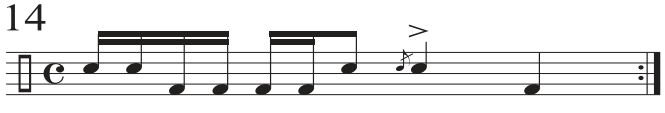
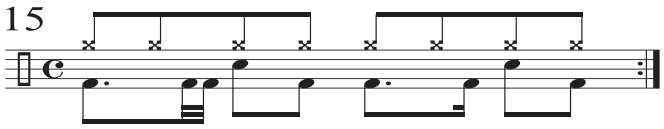
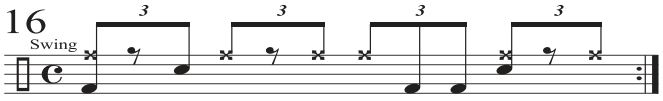


This technique can be used for providing "ghost" notes before main beats—a style that Phil Collins has mastered wonderfully.

15

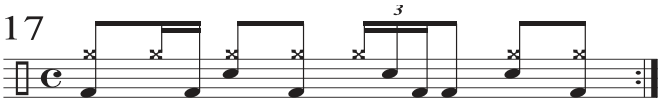


16 Swing



Here are some additional exercises to work on. In addition, it's important for you to write out patterns to try in your own style of playing, pushing your foot that little bit further, replacing notes that you would usually play on other parts of the kit. It *can* be done, and once you realize this, the technique will become second-nature.

17



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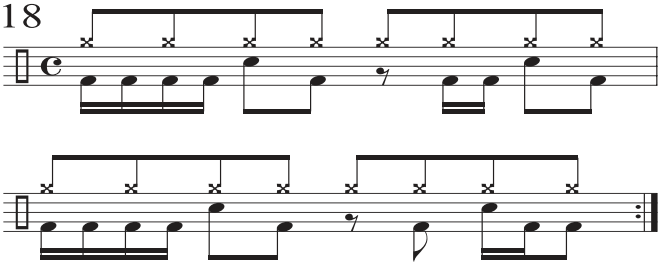
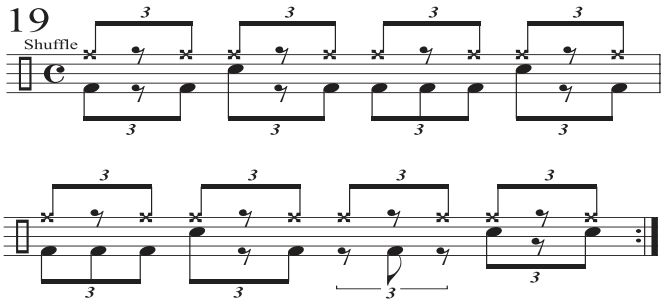


19 Shuffle



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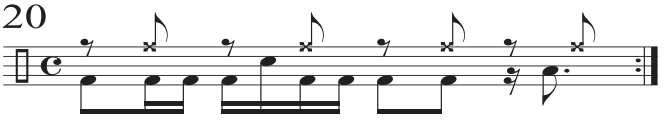

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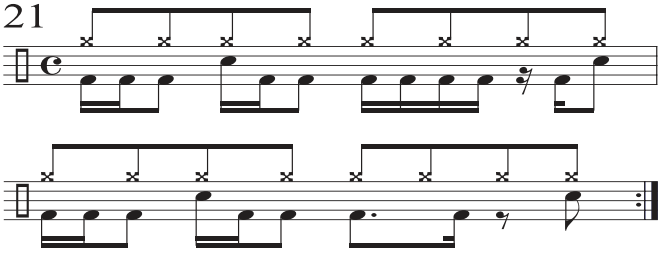


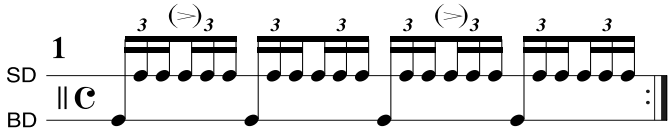
Building Bass Drum Control

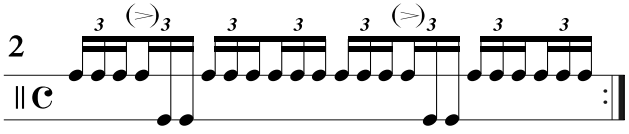
16th-Note-Triplet Hand And Foot Patterns

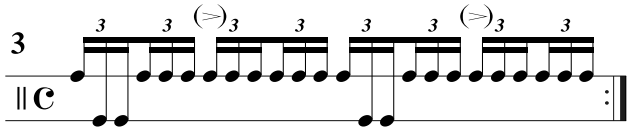
by Ron Spagnardi

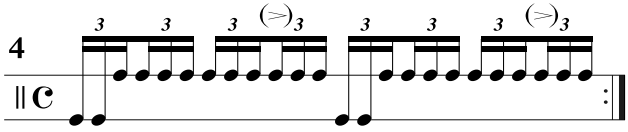
The following exercises are quite challenging, but they can positively help you develop your bass drum speed and endurance, as well as your coordination between the kick and snare. Be sure to begin each exercise at a comfortable tempo. Do *not* attempt to play them too fast at the onset. Speed will come gradually with regular practice. Use a metronome or drum machine to ensure a steady, even time flow, and keep a record of your progress.

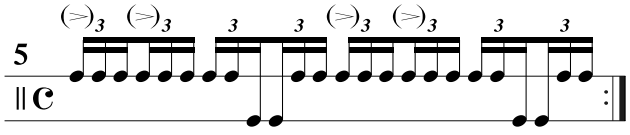
I recommend repeating each exercises ten to twenty times before moving on. Also, be sure to practice all of these exercises using both the heel up and heel down bass drum pedal technique. The accents indicated in parentheses are optional.

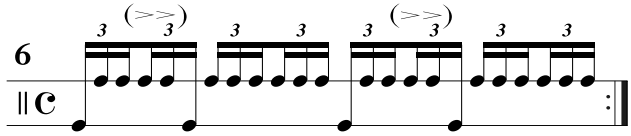


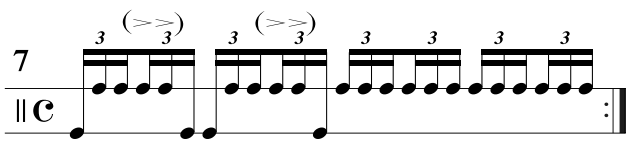


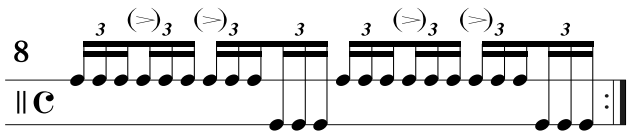


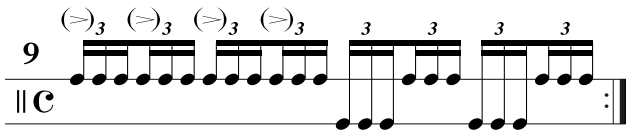


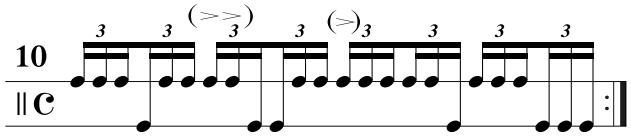


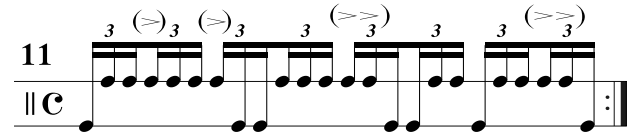


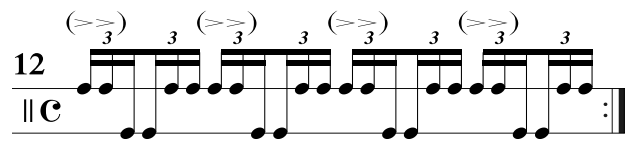


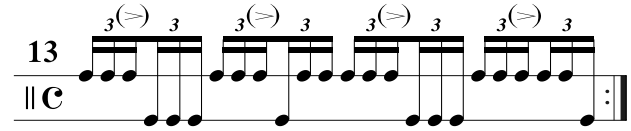


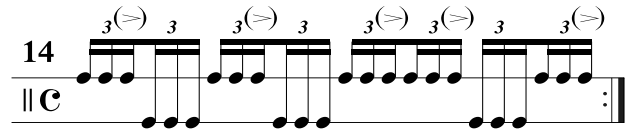


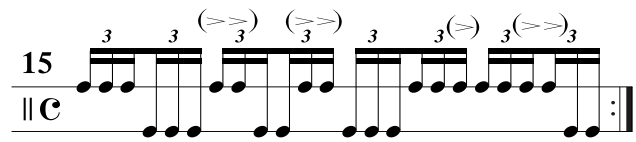


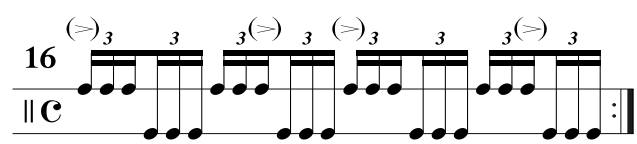






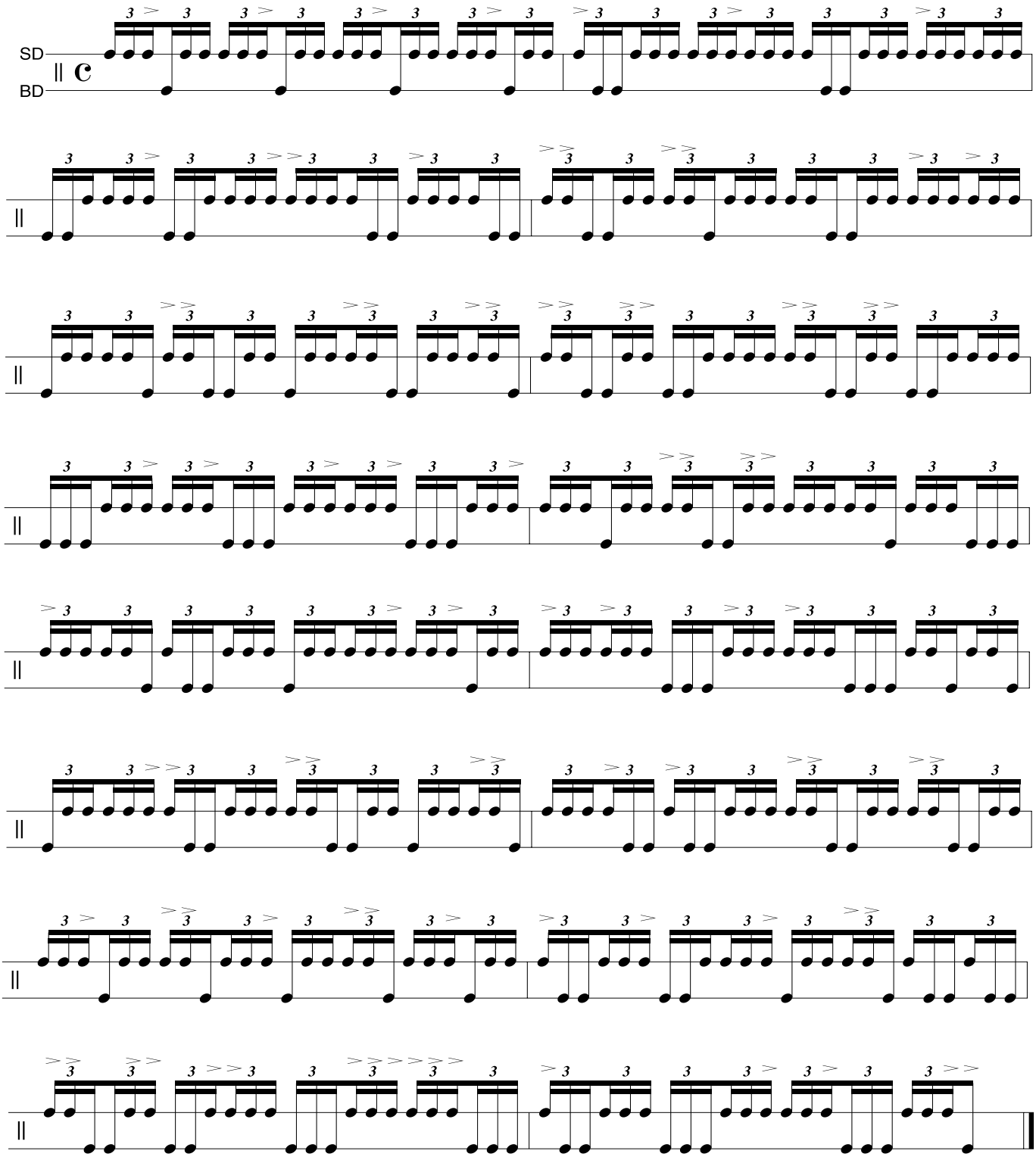






16th-Note-Triplet Hand And Foot Solo

Here's a sixteen-bar solo using a few of the 16th-note-triplet hand and foot patterns studied earlier. Also note the wide use of accents throughout the solo. The goal is to play the solo from beginning to end without stopping and without a mistake.



These exercises have been excerpted from Ron Spagnardi's book Building Bass Drum Control, *published by Modern Drummer Publications, Inc.*

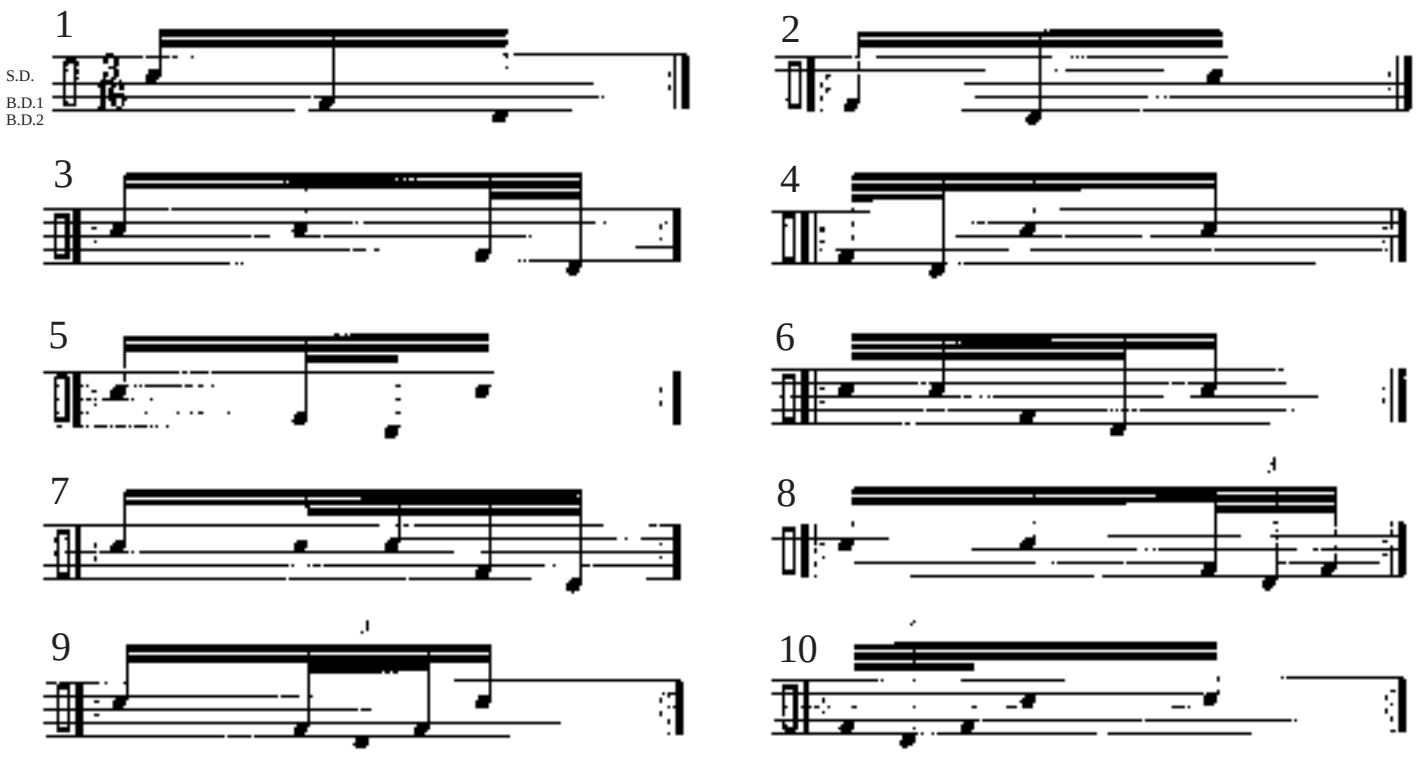
Double Bass Studies
Linear Cross-Rhythms
by Bobby Rondinelli & Michael Lauren

For those interested in developing double bass chops, here are some fun "licks" that can enhance your technique—as well as be used for fills. These particular exercises are based around linear cross-rhythms. (The linear concept is simply this: None of your limbs hit at the same time. Cross-rhythms are usually odd groupings of notes (3, 5, 6, 7, 9) that are played repetitively and do not coincide with the downbeats of even-note groupings.)

3/16 Grouping Warm-Ups

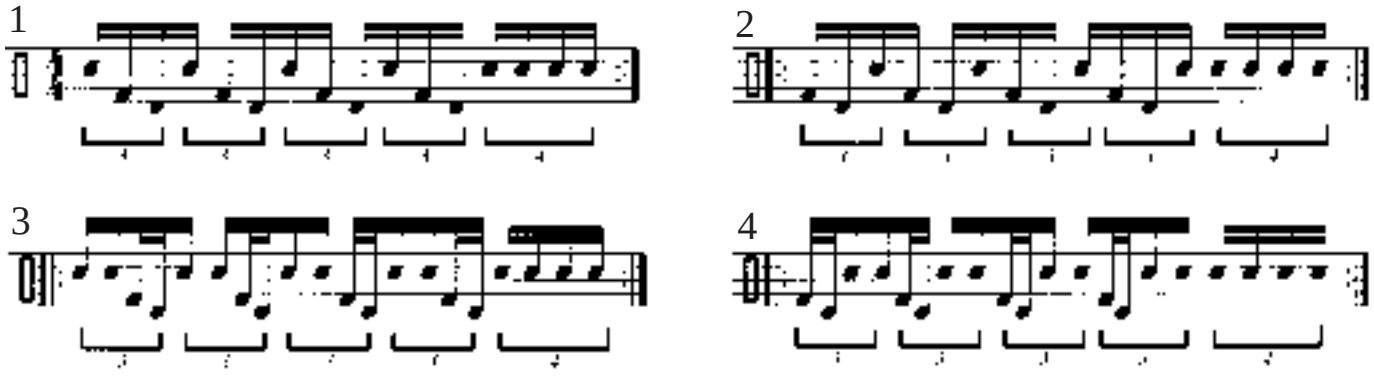
Practice the grouping warm-ups before applying them in phrases. Be sure to focus on accuracy before playing them fast. (They sound the most impressive when they're played with precision.)

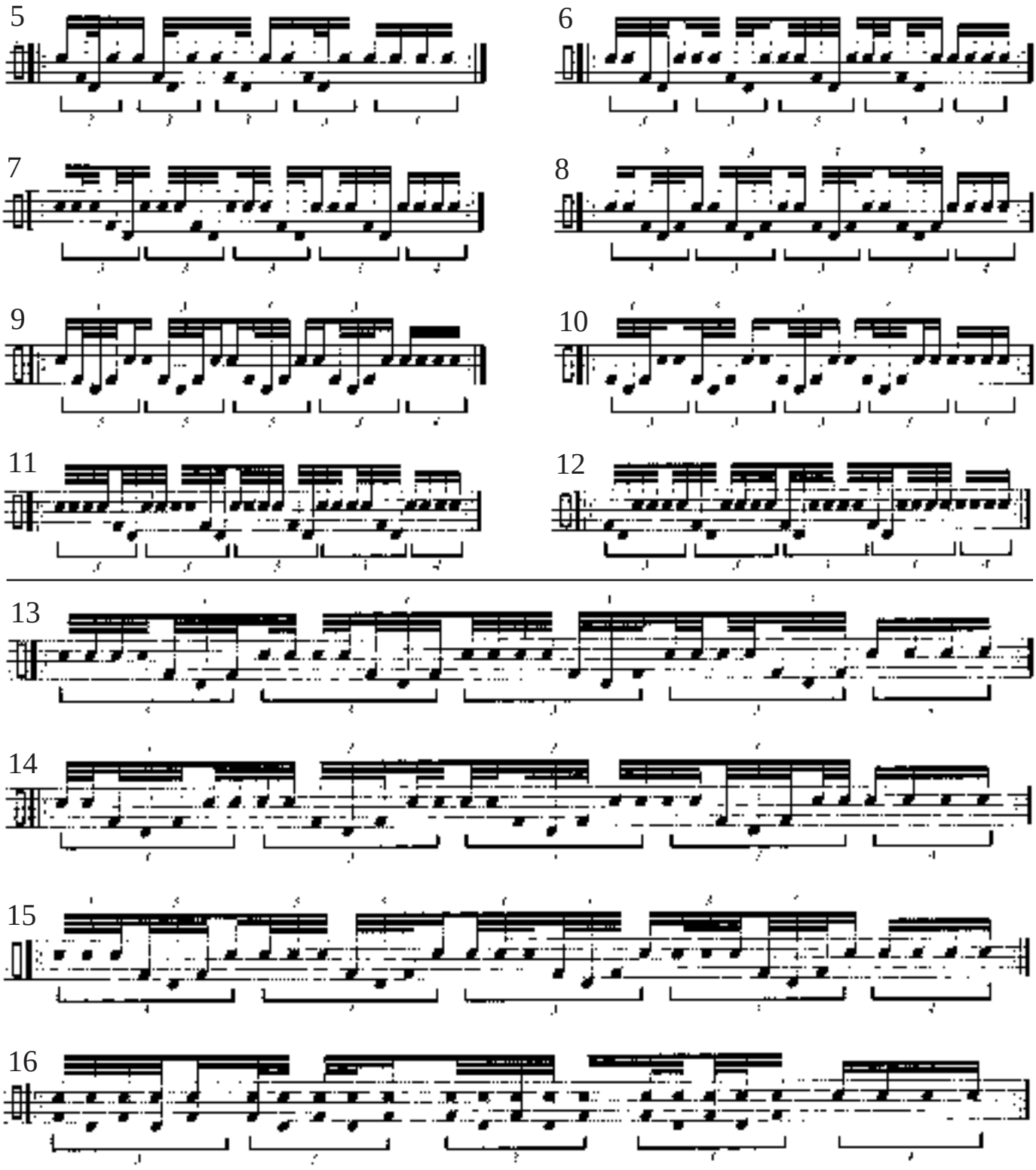
Certain linear cross-rhythms feature one possible sticking. Feel free to come up with your own. (Once you're comfortable with these rhythms, be sure to orchestrate the hand parts on your snare and toms.)



Three-Note Rhythms

A three-note linear cross-rhythm can consist of just three 16th notes or any rhythm that can fit into the space of three notes. The following exercises are fun to play, and they sound great. Once you're comfortable with them, be sure to experiment with different combinations of your own.





This article was excerpted from Bobby Rondinelli and Michael Lauren's book The Encyclopedia Of Double Bass, *published by Modern Drummer Publications, Inc.*

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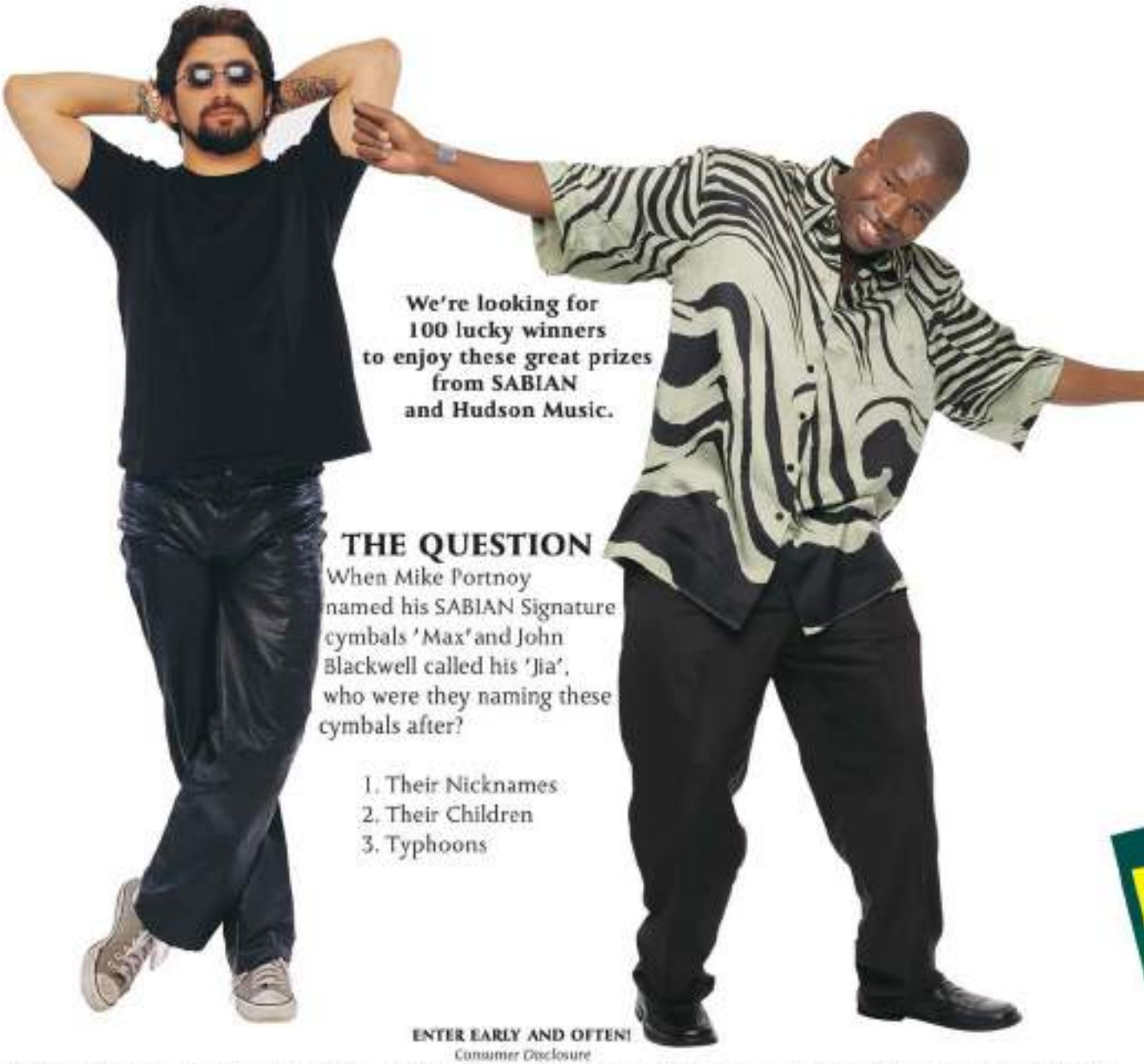

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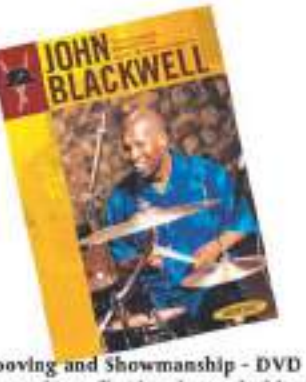
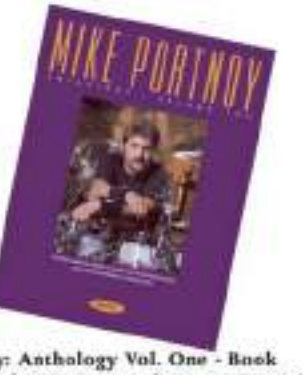


Technique, Grooving and Showmanship - DVD
'Funky' John Blackwell Jr. struts his stuff with technique-building tips and performance clips from the 2002 Modern Drummer Festival.
30 prizes



Mike Portnoy: Anthology Vol. One - Book
Nine amazing transcriptions include DT's 'Metropolis Pt. 1', LTE's 'When the Water Breaks', and TransAtlantic's 'All of the Above', plus much more.
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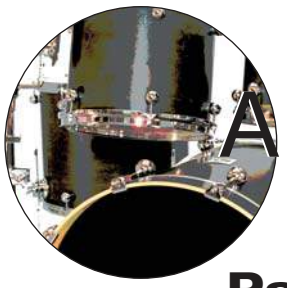


Around

Para-Triplets Around The Drums

by Danny Pucillo

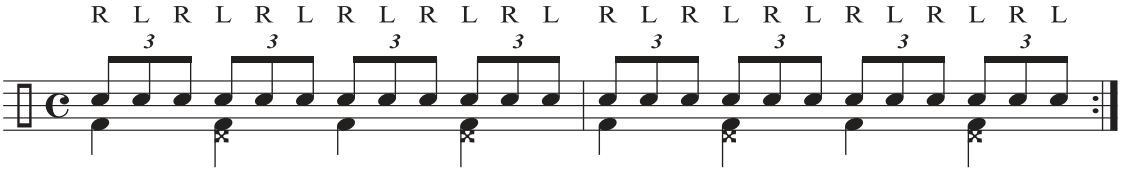
MUSIC KEY

T.T.
S.D.
F.T.
B.D.
H.H. w/foot

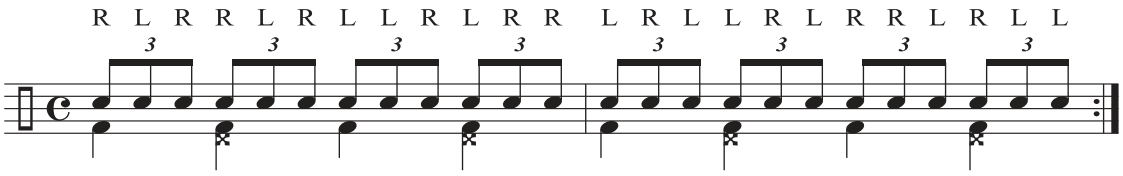
Paradiddles! It's just amazing to think of the numerous combinations that are possible. And when you take those numerous combinations and move them around your drumkit, well, you're in for a good workout.

In the following exercises, the single paradiddle is written in triplet form, with variations utilizing the snare drum and toms. All of the exercises are written in 4/4 time using 8th-note triplets. Be sure to play quarter notes on the bass drum and 2 and 4 on the hi-hat.

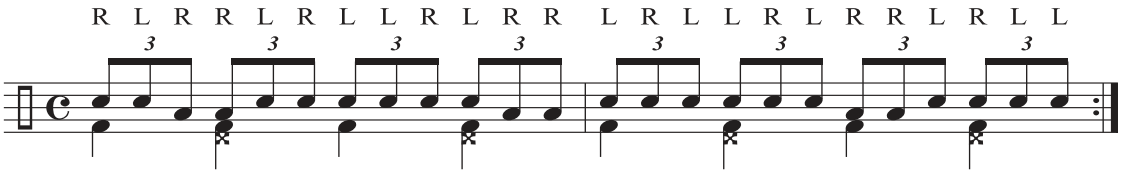
Exercise 1
Triplets, hand to hand, RLR LRL.



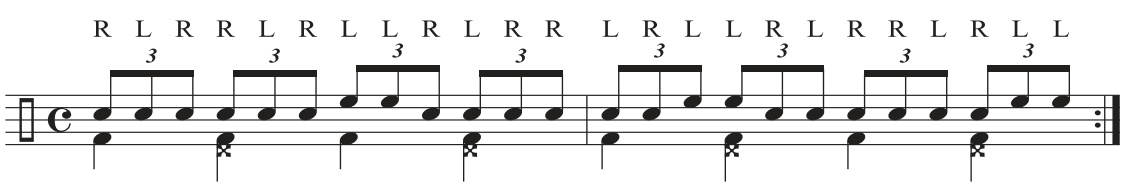
Exercise 2
Single paradiddles in triplet form: RLRR LRLL.



Exercise 3
Play double rights on the floor tom.

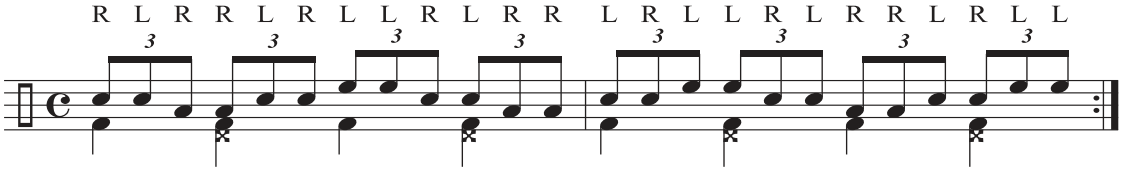


Exercise 4
Play double lefts on the small tom.



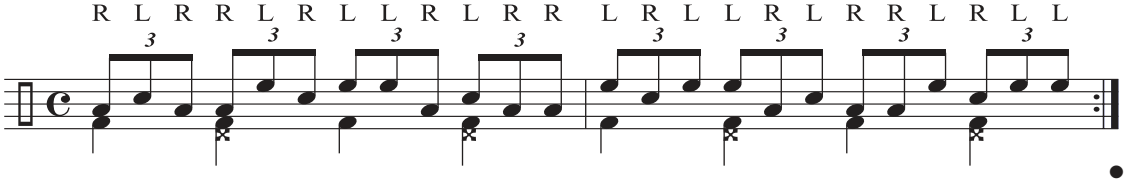
Exercise 5

Play double rights on the floor tom and double lefts on the small tom.
(Don't forget to play quarter notes on the bass drum and 2 and 4 on the hi-hat.)



Exercise 6

This exercise combines Exercises 3, 4, and 5.



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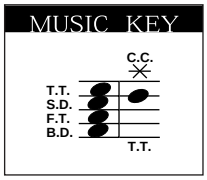
The 30-Minute Speed Workout

by Ed Breckenfeld



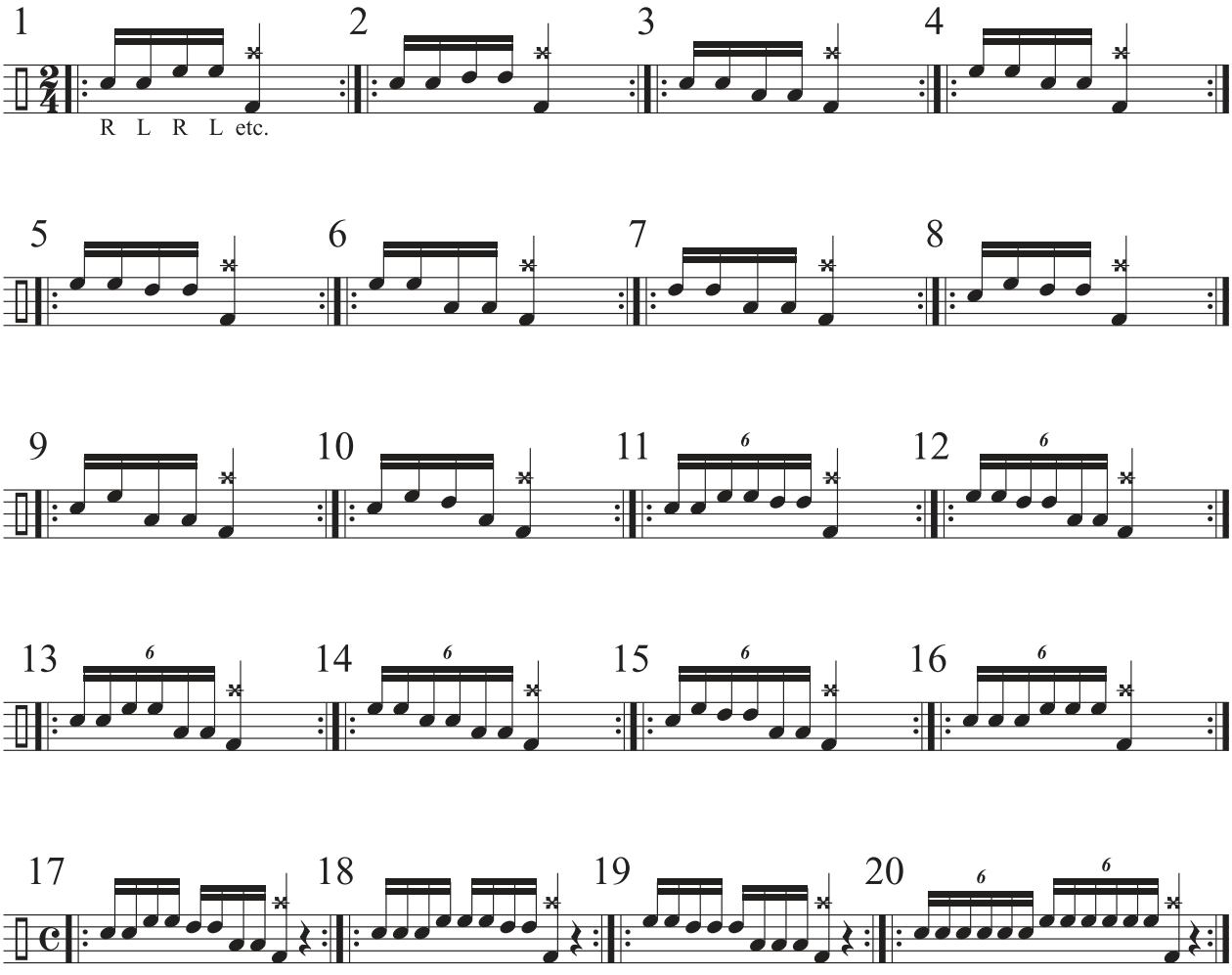
What do Billy Cobham, Dennis Chambers, and Vinnie Colaiuta have in common? Among other things, they each have a well-deserved reputation for uncanny single-stroke speed around the kit. If you've heard them on recordings or seen them live, you've probably asked, "How do they move so *fast*?" But a better question to ask is, "How can I improve my *own* speed around the set?"

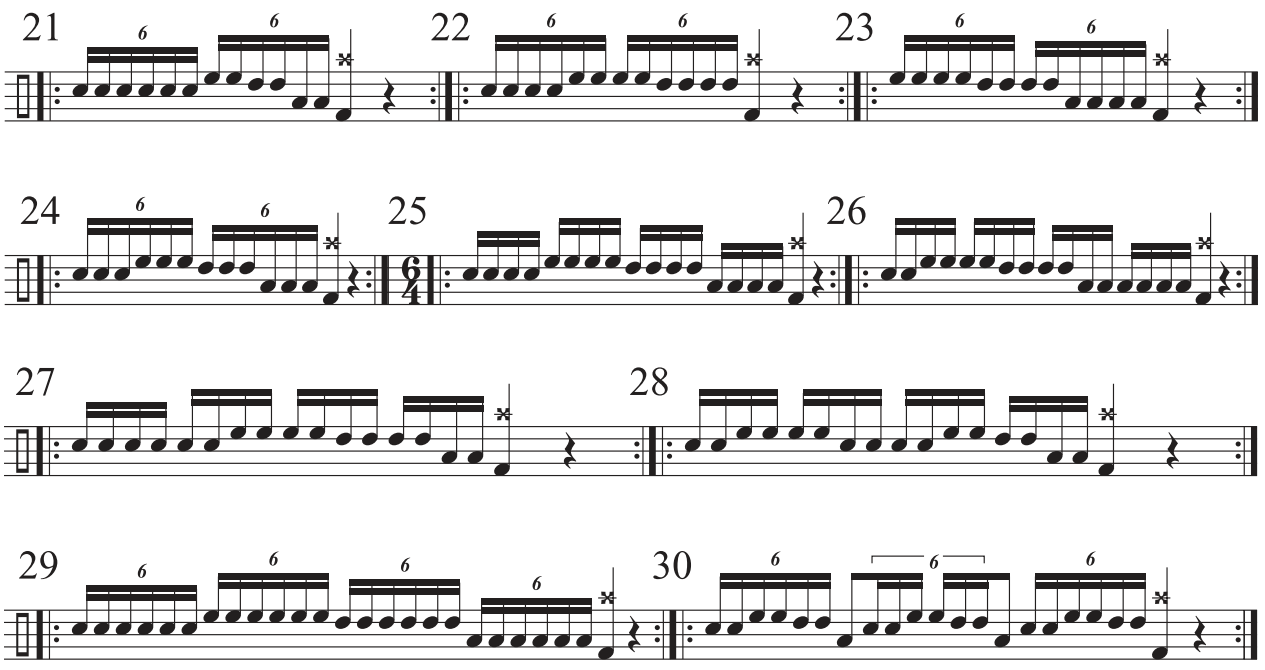
Every drummer has his own physical gifts and limitations. Speed *can* be developed, but it takes hard work, repetition, and a stick-to-it attitude to generate those quick moves. The thirty-minute workout can help.

The following exercises were designed to help you develop single-stroke speed from one drum to another. Start each pattern slowly until you're comfortable with the movement. Then gradually increase to your top speed. If you begin to hit rims, click sticks, or play uneven rhythms, slow down until things smooth out. But try to keep pushing the tempo up every time you do the workout.

Keep your moves as fluid as possible, and use one continuous motion for each exercise. Wasted movements slow you down. Always flow *smoothly* from drum to drum. (Note: cross-sticking is required in several of the exercises.) Once you've hit your top speed, play each pattern fifty to one hundred times. Though that sounds like a lot, if you're going fast enough it should only take a minute or two to do each exercise.

It's only with this type of repetition, over days and weeks of practice, that you'll see drastic improvement in your speed around the set. And while you may not rival Cobham, Chambers, or Colaiuta, you'll set some new standards for *yourself*. And that's what's most important!





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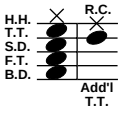
Around

Flat Flams

by Rod Morgenstein

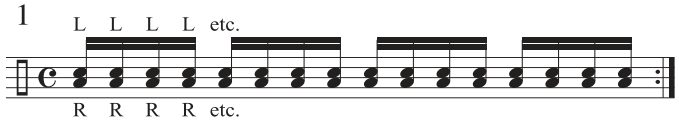
MUSIC KEY



An effective hand technique for developing precision, balance, and coordination involves playing both hands together with equal volume. Often called "flat flams," these are not the same as regular flams in that there is no grace note.

In examples 1–8, each hand should play at the same volume and intensity level. The sticking above an example corresponds to the higher note on the staff. The sticking below refers to the lower note on the staff. The letter B refers to playing the figure with both hands together. For instance, in example 3, the first note is played with both hands on rack tom two, followed on the second 16th note by the left hand playing rack tom one and the right hand playing the floor tom. Each of these eight exercises involves different motions moving in various directions, so work each one out slowly to maximize their benefits.

1



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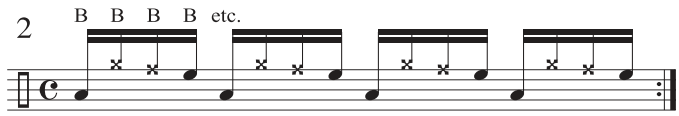

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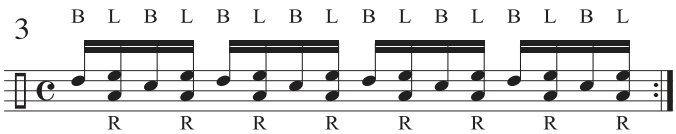

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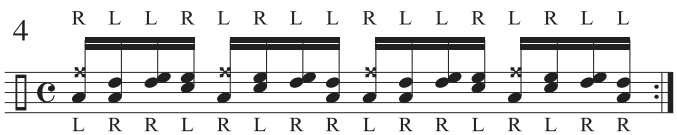

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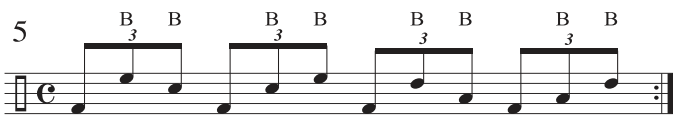

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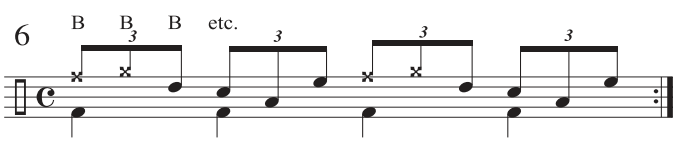

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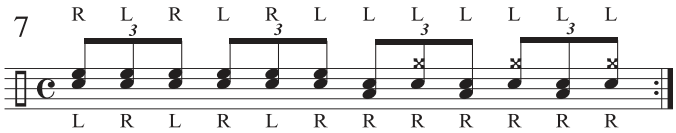

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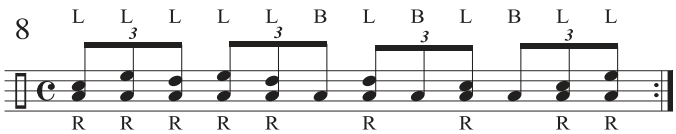
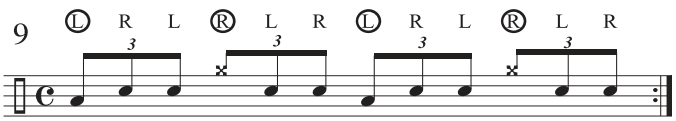


Every drummer loves a fancy-schmancy crossover now and then, as you'll find in examples 9–14. They're quite visual and exciting, but also can be of tremendous value in developing dexterity, control, speed, and finesse. Despite their awkwardness, the key is to strive for a smooth, even sound. These musical tongue-twisters pack a lot of punch physically *and* mentally. So expect to devote an extra bit of concentration toward their pursuit. (The circled R indicates a right-hand crossover, a circled L indicates a left-hand crossover.)

9



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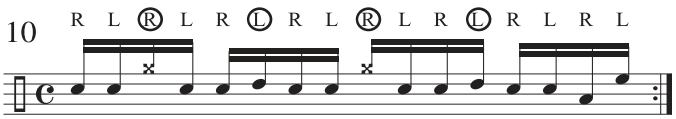

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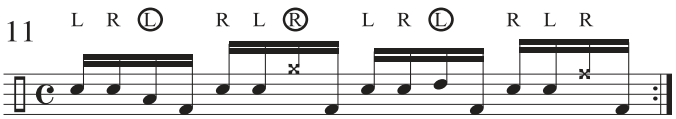

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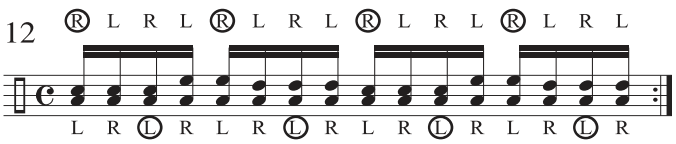

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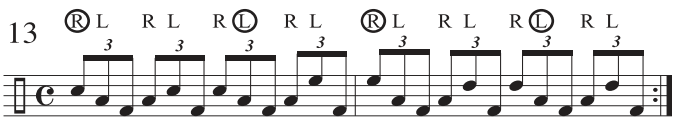

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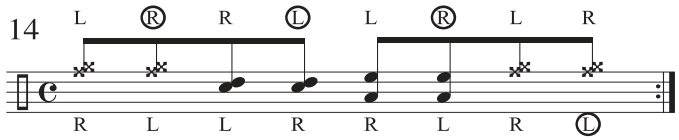

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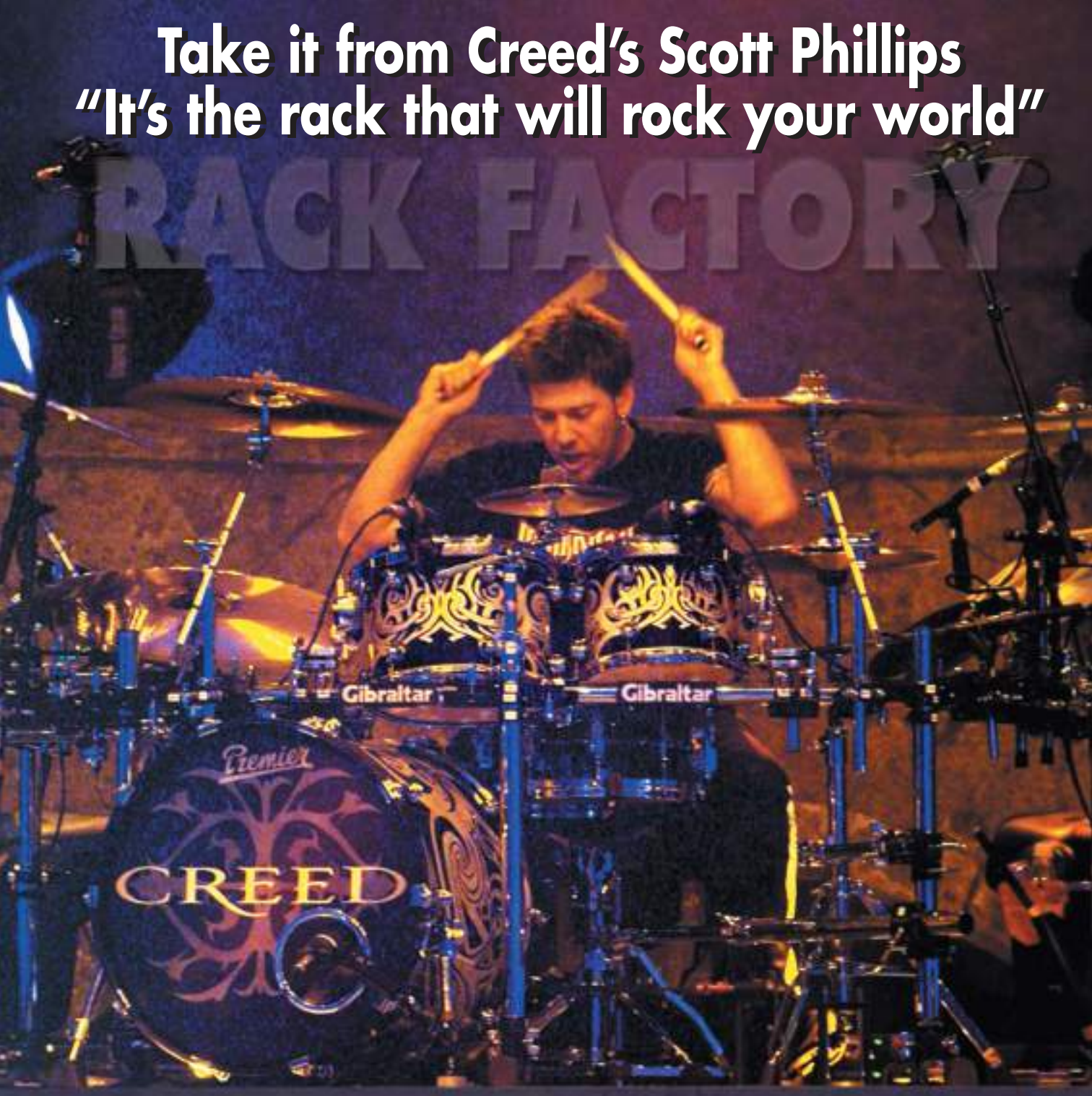

Scott Phillips' day planner typically looks something like this: January–March, play to over a million fans at arenas throughout North America. April & May, over to Australia, New Zealand and Europe. Next, back to the U.S. for a Summer/Fall stadium tour.

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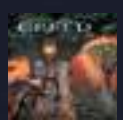

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Cross-Sticking Studies

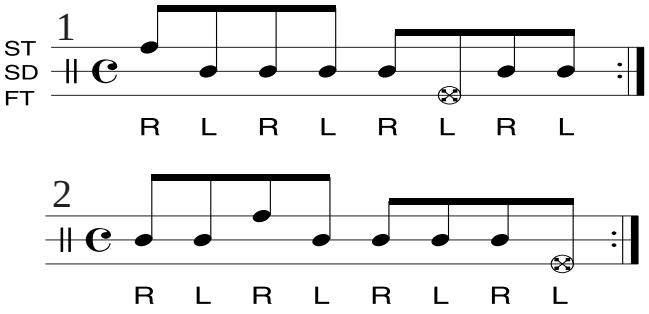
by Ron Spagnardi

Cross-sticking is the term used for moving from one drum to another with one hand crossing over the other, as opposed to moving from drum to drum in the conventional manner. This technique has been used by many players over the years, such as Buddy Rich, Joe Morello, and Louie Bellson, who dazzled audiences with exciting cross-sticking motions around the kit.

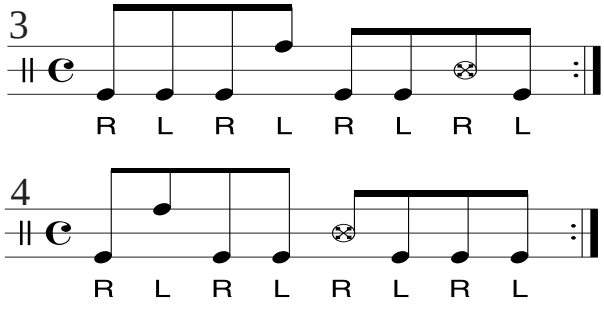
By following the progressive exercises laid out here, drummers who already possess a substantial level of solo skills—but who want to add a greater degree of rhythmic and visual interest to their solo work—will better understand the technique, and develop a good measure of facility on their own.

Note: All notes requiring a cross-sticking move (right over left, or left over right) are notated with a circled X.

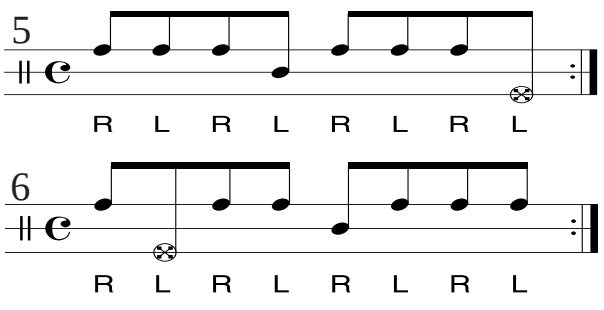
8th-Note Patterns Using Alternate Sticking
Snare Drum To Floor Tom



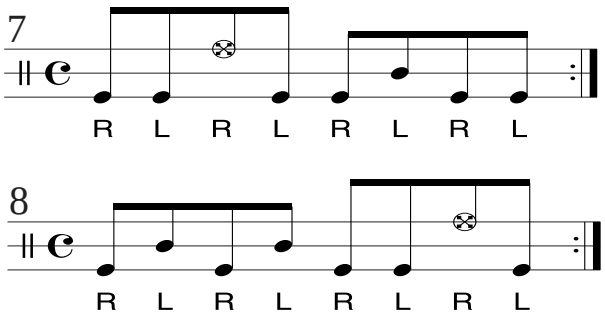
Floor Tom To Snare Drum



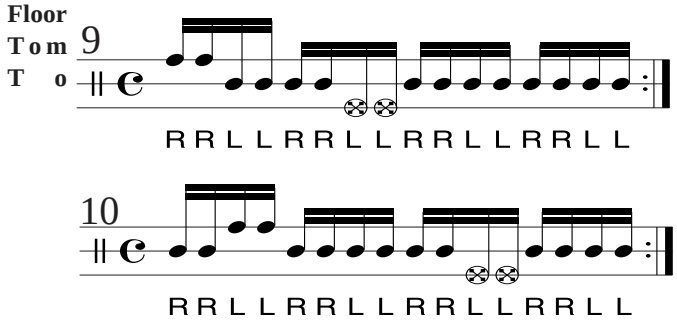
Small Tom To Floor Tom



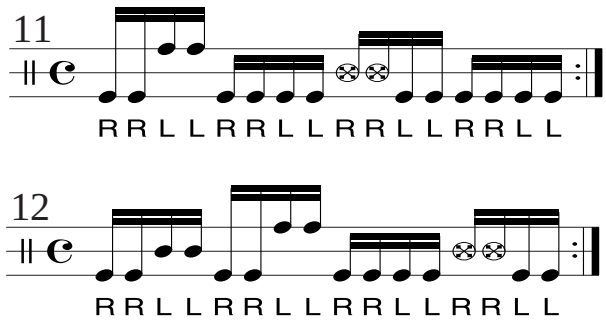
Floor Tom To Small Tom



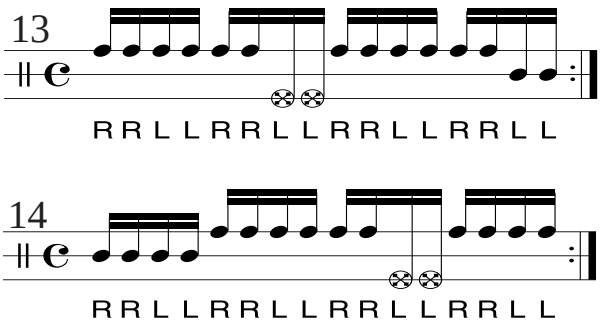
16th-Note Patterns Using Double Sticking
Snare Drum To Floor Tom



Snare Drum



Small Tom To Floor Tom



Floor Tom To Small Tom

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16th-Note Patterns Using Paradiddle Sticking
Snare Drum To Floor Tom

17

Floor Tom To Snare Drum

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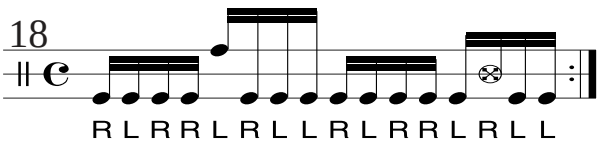

Small Tom To Floor Tom

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Triplet Patterns Using Alternate Sticking
Snare Drum To Floor Tom

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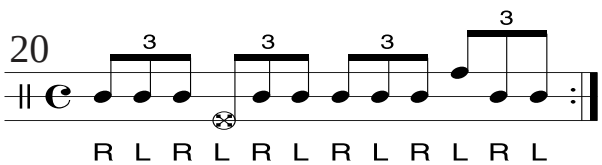

Floor Tom To Snare Drum

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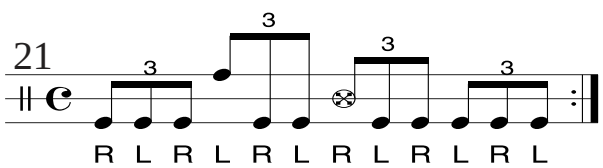

Small Tom To Floor Tom

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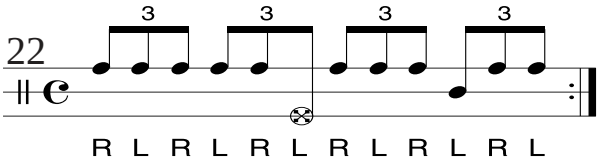

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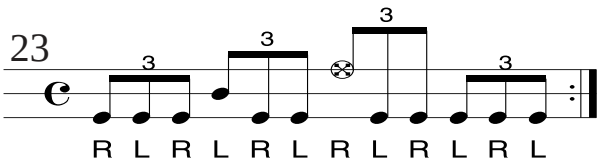

Floor Tom To Small Tom
Triplet Patterns Using Double Paradiddle Sticking

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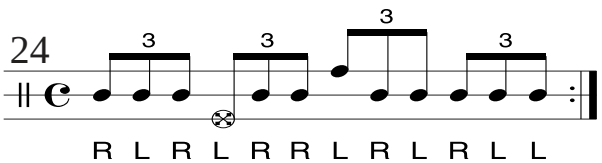

Snare Drum To Floor Tom

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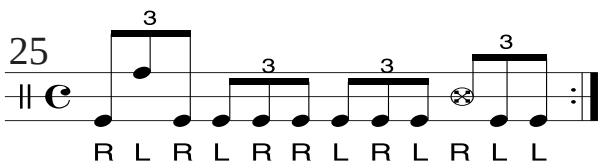

Floor Tom To Snare Drum

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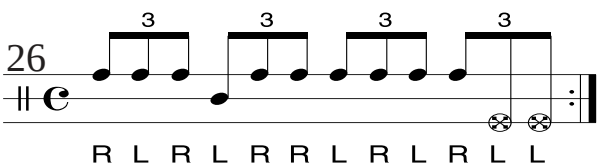

Small Tom To Floor Tom

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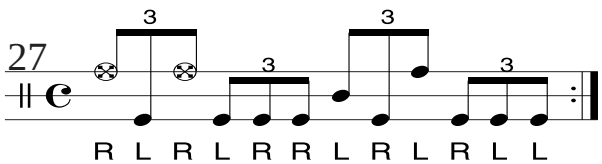

Floor Tom To Small Tom

The material in this article has been excerpted from Cross-Sticking Studies *by Ron Spagnardi, published by Modern Drummer Publications, Inc.*

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The Reference Shelf

A Library For Your Technique

No issue focusing on technique would be complete without a listing of good educational materials. While most drummers are familiar with the classic method books, like George Lawrence Stone's *Stick Control*, Ted Reed's *Progressive Steps To Syncopation*, Colin Bailey's *Bass Drum Control*, and Joe Morello's *Master Studies*, noteworthy releases pop up all the time. Broken down by category, the following list shows some of the more recent, highly recommended works, including books, videos, DVDs, and CD-Roms.

Basics

Snare Drum Basics by Bob Breithaupt (Hudson Music) DVD

level: beginner to advanced, $14.95

A no-frills look at the essentials of snare drum performance. Breithaupt speaks slowly and clearly in an easy-to-follow format that features various stick grips, basic drum strokes, dynamics, and the ever-popular Moeller sticking technique.

The Starting Line by Bruce Gust (mbgust@msn.com) BOOK

level: beginner to intermediate; $50 (with two CDs)

This spiral-bound book aims to take beginning students onto the set quickly. Gust offers an excellent section on reading, then translates it to drumset with a series of warm-up/coordination exercises.

Ultimate Realistic Rock by Carmine Appice (Warner Bros.) BOOK

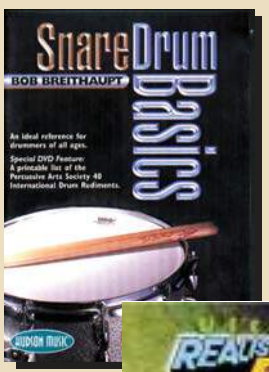
level: all, $24.95 (with 2 CDs)

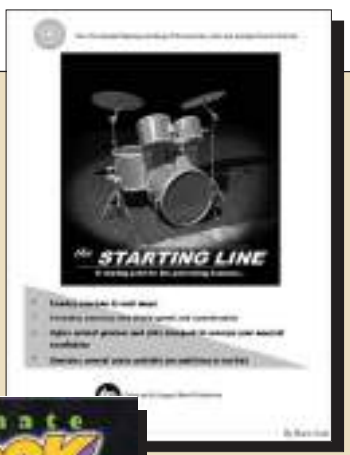
An updated classic. New material includes 7/8 and 9/8 sections, hand and foot combination patterns, and play-along tracks on the accompanying CDs.

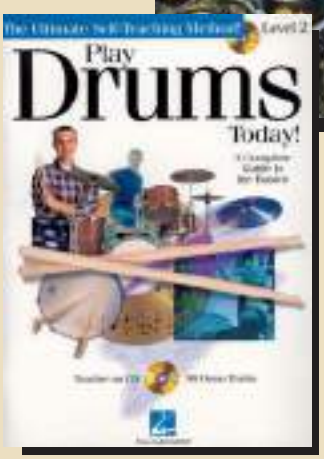
Play Drums Today! Level 2: A Complete Guide To The Basics (Hal Leonard) BOOK

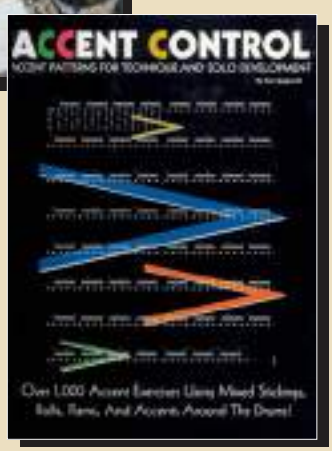
level: beginner to intermediate, $9.95 (with CD)

A surprisingly comprehensive 48-page rhythm encyclopedia that exposes drummers to different styles of music. A companion CD guides the reader through a multitude of exercises.







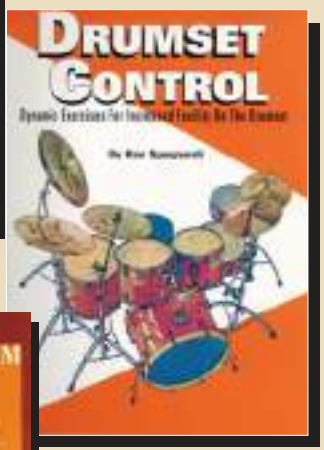


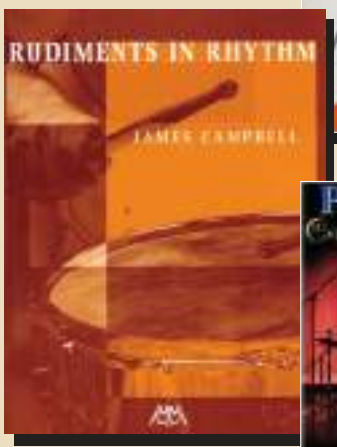
Chops-Building

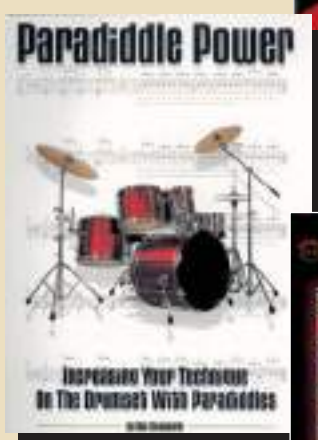
Accent Control by Ron Spagnardi (Modern Drummer Publications) BOOK

level: all, $12.95

This challenging work features thousands of accent exercises using mixed stickings, rolls, flams, and accents around the drums. A must for technique and solo development.







Polyrhythms: The Musician's Guide by Peter Magadini

(Hal Leonard)

level: all, $19.95 (with CD)

The revised second edition of this classic combines the original two books under one cover and includes a demonstration CD. The exercises and solos are challenging at each stage while helping the polyrhythms flow naturally.

Studies In Drumset Independence by Todd Vinciguerra

(Mel Bay)

level: beginner to intermediate, $10.95

Studies is instantly useable, student-friendly, reasonably priced, simply laid out, and arranged in a logical manner, making it easy to move from beginning to end, building up four-way independence as you go.

Drumset Control by Ron Spagnardi (Modern Drummer Publications)

level: all, $12.95

The ability to move swiftly around the drumset with speed, control, and accuracy is an extremely important asset for today's drummer. *Drumset Control* offers a progressive series of exercises designed to help you attain a substantial level of technical facility on the kit.

Rudiments In Rhythm by James Campbell (Meredith)

level: intermediate to advanced, $14.95

A challenging and fun group of snare solos that will test your knowledge of the rudiments. Included is a rundown of the Percussive Arts Society's accepted forty rudiments (including the newer ones, like the Swiss Army Triplet), as well as several contemporary hybrid rudiments, such as the Swiss-A-Diddle and Cheese Pataflafla.

Complete Drum Workout by Pat Petrillo (www.patpetrillo.com)

level: intermediate to advanced, $29.95

This self-produced instructional video focuses on many variations of syncopated funk grooves, beginning with a collection of rudimental sticking exercises and then advancing into groove patterns with a series of bass drum exercises. A supplementary workbook with CD can be purchased separately.

Paradiddle Power by Ron Spagnardi (Modern Drummer Publications)

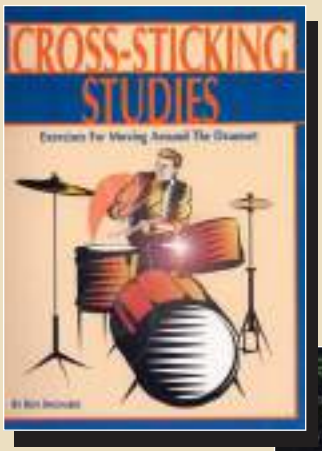
level: all, $12.95

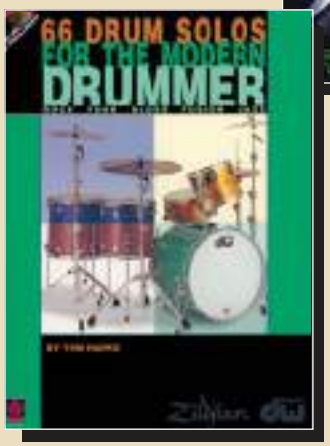
Fun and challenging, this excellent work helps you to develop your overall technique on the drumset with paradiddle combinations. Great for enhancing your ability to get around the drums.

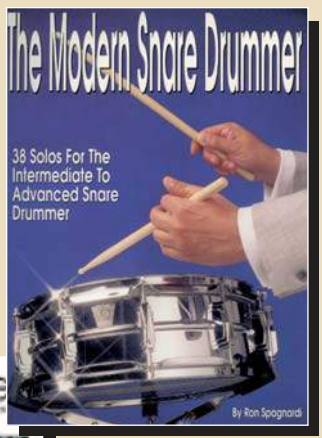
Drum Tips Vol. 1 and 2 (Warner Bros.)

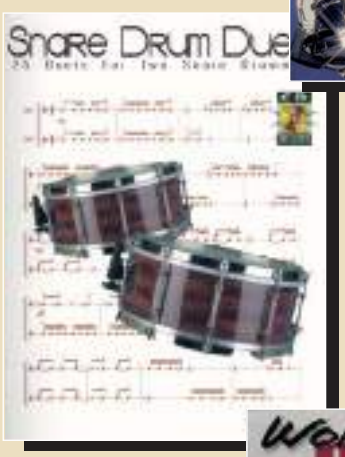
level: all, $29.95 (each)

The Drum Tips series reissues four videotapes on two DVDs, and contains inspiring playing and insightful pointers from some great drummers. Volume 1 contains "power solos" by Omar Hakim, Simon Phillips, Dennis Chambers, and Bobby Rock. Volume 2 covers "developing a groove" with Peter Erskine, Kenny Aronoff, Dave Weckl, and Steve Smith. On Volume 2 Phillips returns with Terry Bozzio, Joe Franco, and Rod Morgenstein to discuss double bass drumming, and Chambers, Mike Clark, Chad Smith, and David Garibaldi cover funk drumming.









Cross-Sticking Studies

by Ron Spagnardi (Modern Drummer Publications)
level: all, $12.95
Interested in improving your ability to get around your drumkit in style? This book reveals *all* of the mysteries of the fine art of cross-sticking on the drumset.

Drum-Rom by Jason Bowld (Hudson Music)

level: intermediate to advanced, $24 (2 CDs)
In this innovative interactive CD-Rom, British drummer Jason Bowld develops a multifaceted revolution in computer-based drum instruction. The incredibly compact and comprehensive *Drum-Rom* consists of two CDs. Disc 1 is an audio CD of six original "play-along" (rock, drum 'n' bass, nü-metal) songs recorded with and without drums. Disc 2 is a CD-ROM containing video instruction and drum notation of Disc 1's play-along tracks.

Solos & Duets

66 Drum Solos For The Modern Drummer by Tom Hapke

(Cherry Lane)
level: beginner to intermediate, $16.95 (with CD)
For drummers seeking fluency on the kit in many styles, this book contains a series of good workouts, solid introductions to letting rip in rock, funk, blues, fusion, and jazz.

The Modern Snare Drummer

by Ron Spagnardi (Modern Drummer Publications)
level: all, $12.95
This book contains thirty-eight exciting snare drum solos that challenge reading and technical skills.

Good N' Easy Snare Drum Solos by James L. Moore (Per-Mus)

level: beginner, $8.95
This one's for the beginners. A collection of twenty-four one-page snare drum solos that progress from quarter and 8th notes to 16th notes, rolls, and flams.

Swing Shift Drum Set Duet

by Michael LaRosa (Somers Music)
level: intermediate, $8
A five-minute duet for two drumsets in 4/4 time (quarter note = 168). A challenging way to practice drumset chops *and* ensemble skills at the same time.

Snare Drum Duets by Ron Spagnardi (Modern Drummer Publications)

level: all, $14.95
This new title features twenty-five challenging duets that are fun for students and teachers. The book also includes a CD for play-along of either part.

Workin' Drums: 50 Solos For Drumset

by Ben Hans (Hal Leonard)
level: Intermediate, $9.95
A great supplemental book for the intermediate drummer who needs to spice up his or her everyday workout. Brimming with challenging grooves and solos, concise, easy to read, and extremely inspirational.

Big Bang Distribution • 9420 Reseda Blvd., PMB 350, Northridge, CA 91324 (800)547-6401 • www.bigbangdist.com U.K. 0120757 0478

Bass Drum

Building Bass Drum Technique

by Ron Spagnardi (Modern Drummer Publications)
level: all, $12.95

Building contains many innovative exercises for improving strength, speed, endurance, and control for single bass drum performance. Highly recommended.

Bass Drum Essentials For The Drumset

by Dave Black and Brian Fullen (Alfred)
level: intermediate to advanced , $19.95 (with CD)

The goals here are developing your skill in coordinating the hands and feet, while reinforcing essential aspects of playing, such as locking in with the bass player, providing a strong foundation, and working together with the rest of the rhythm section.

The Encyclopedia Of Double Bass Drumming

by Bobby Rondinelli & Michael Lauren (Modern Drummer Publications)
level: all, $12.95

Described as the most complete text ever written on double bass, *Encyclopedia* features a fresh look at the topic. Also included is a time line of the most important double bass drummers in history with photos of their kits.

Drum Stars

Mike Portnoy Anthology: Volume One

transcribed by Steve Ferraro (Hudson Music)
level: intermediate to advanced, $24.95

Nine tracks, hand-picked by Portnoy from his work with Dream Theater, Liquid Tension Experiment, and Transatlantic, including Dream Theater's "Pull Me Under" and TransAtlantic's 31-minute epic "All Of The Above." Accurate transcriptions, informative performance notes from Portnoy, insightful transcription notes from Ferraro, and many kit photos.

Best Of Steely Dan: Drums And Vocal

transcribed by Scott Schroedl (Cherry Lane/Hal Leonard)
level: intermediate to advanced, $18.95

Transcriber Schroedl underscores the beauty, fury, and subtle details of the groundbreaking band and its amazing drummers, including Steve Gadd, Jeff Porcaro, and Bernard Purdie.

Ultimate Play-Along Conundrum

by Billy Cobham (Warner Bros.)
level: intermediate to advanced, $19.95 (with two CDs)

A challenging yet enjoyable play-along package from the fusion superstar. Cobham includes insightful performance notes before each chart by discussing the music from musical and drumistic points of view. There are no written drum parts to follow; rather, Cobham's drum parts are used more as a guide to the groove for the drummer to establish his/her own patterns. The two CDs feature all six tracks with and without drums.

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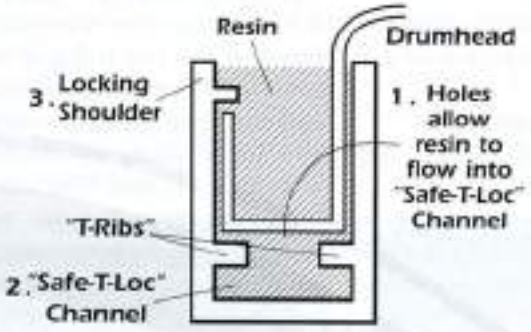

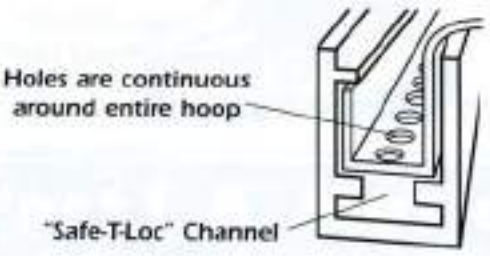

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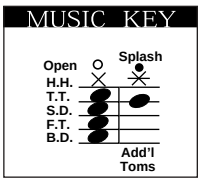
System Of A Down's John Dolmayan

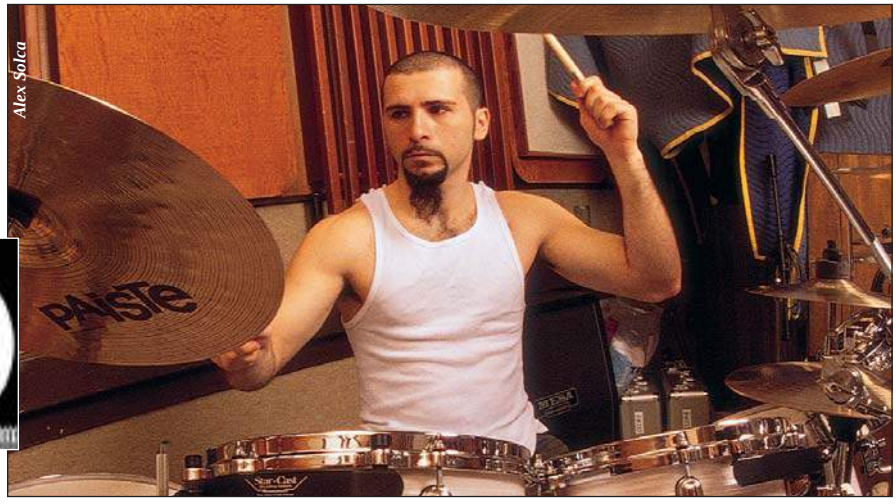
Steal This Album!

by Ed Breckenfeld



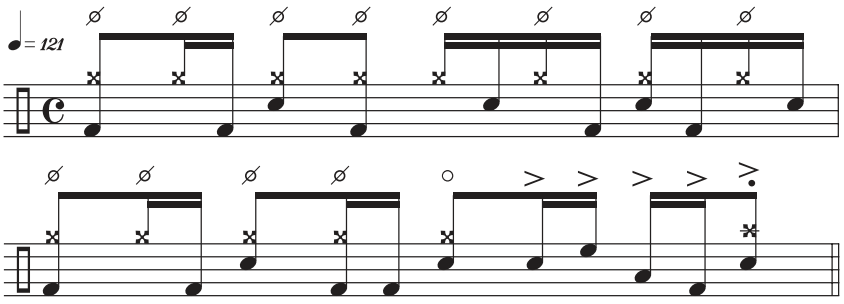
System Of A Down's latest release, *Steal This Album!*, is a clean-out-the-closets collection of tracks from the popular nü-metal band's seven-year history.

For the uninitiated, this compilation is the perfect introduction to John Dolmayan's drumming talents. SOAD's Zappa-like social satire and quirky musical shifts give John ample opportunity to shine. Let's take a peek at the playing of this powerhouse.



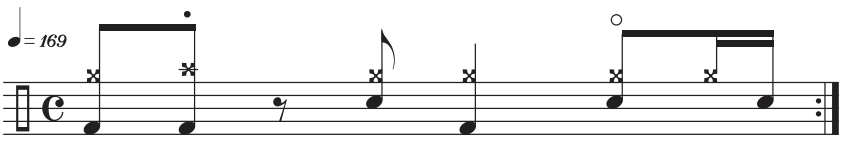
"Innervision"

The intro from this track shows John's mastery of the modern syncopated groove.

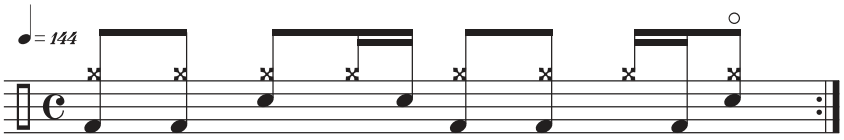


"Bubbles"

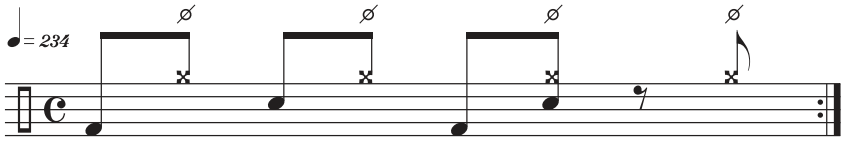
This two-minute tune starts in thrash-metal fashion, but then switches to a Middle-Eastern feel, complete with a 16th-note tom-tom overdub—and this unusual drum pattern.



"Nüguns"

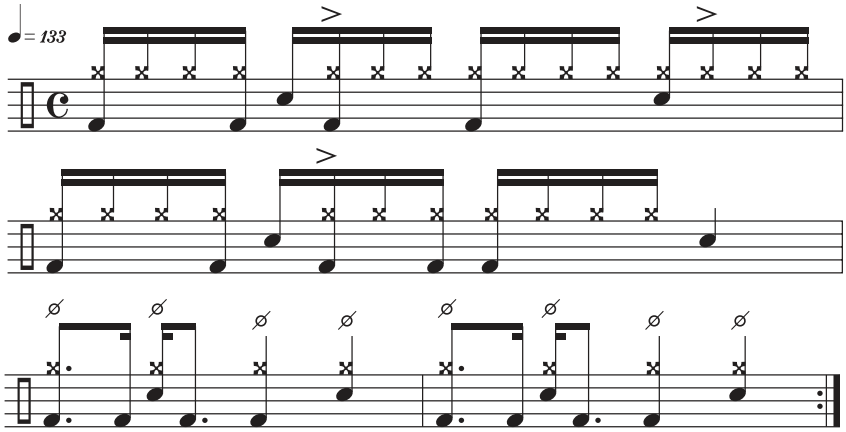


Placing the snare on the "&" of the fourth beat in this pattern adds an energetic edge to this song's verse.

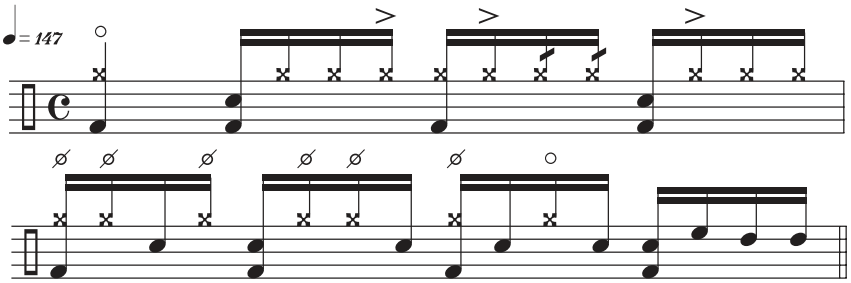


"A.D.D."

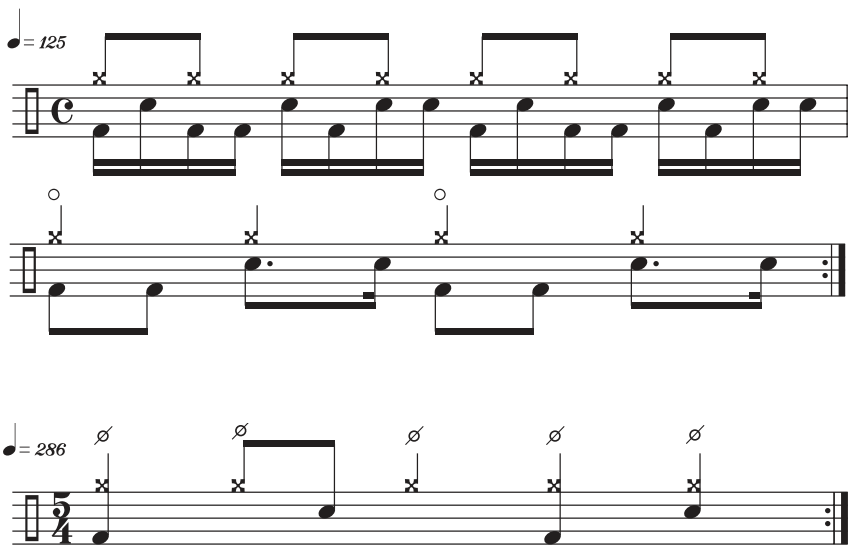
John's blazing intro beat uses a displaced snare and an offbeat hi-hat pattern to give this tune a disorienting feel.



"I-E-A-I-A-I-O"



John uses this alternating four-bar pattern in the verse of this track. The 16th-note hi-hat beat matches a rapid-fire vocal, while the next two measures support a crunchy guitar riff.



"Highway Song"

This cool fill works its way out of another 16th-note hi-hat groove.

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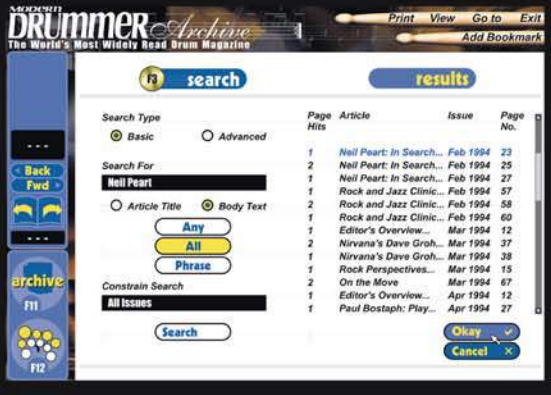

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The Inside Skinny On Club Dates

Part 2: On The Bandstand

by Steve DeLuca

In last month's installment, we discussed methods of landing a gig in the lucrative club date field (such as weddings, bar mitzvahs, and corporate events). Let's assume that you've done your self-promotional and marketing homework and are now on your way to becoming a club date professional. Let's talk a little about what you can expect, and what's expected of you.

The Tuxedo And Other No-Brainers

Some areas I'm going to cover are really just common sense, and have been given ample attention in these pages before. Let's go over them briefly. First of all, forget about the jeans and T-shirt you wore at your last rock gig or the artsy garb you wore to your last jazz gig. You'll probably play both those styles of music, but you'll be wearing a tuxedo. That's practically written in stone.

If you feel artistically stunted, remember that playing music is better than *not* playing music. You're getting a decent wage for indulging your passion. *This is a good thing.*

Here's a fairly obvious point that should still be addressed: Make sure you look good! I'm amazed at the number of torn pants or dirty, unpolished shoes I see on club date gigs. Having this kind of lackadaisical attitude towards your appearance does nothing to promote your image as an in-demand *professional.* How you perceive yourself translates into how others perceive you.

Make sure you're clear on all the details of the gig: names, date, time, place, etc. Arrive early enough to have plenty of time to set up, relax, and get any special instructions from the leader. One hour before the start time is standard protocol. But it might be wise to get there a little earlier in order to claim your territory before those darn guitar and bass players start encroaching on it with their amps and cables. On the other hand, since stage space is often at a premium, it's also wise (and good politics) to be a little flexible about moving the kit back a tad, or moving a cymbal stand slightly to the right.

You don't necessarily need a top-of-the line drumkit. But your kit should sound good, be in good working order, and look presentable. Due to the limited stage space mentioned earlier, leave the second bass drum and the Octobans at home. I use a four-piece kit with a hi-hat and four moderate-sized, general-purpose cymbals. From time to time I do gigs as a percussionist, and I'm amazed at the number of drummers I see with sets whose heads look like they haven't been changed since The Beatles played live. And they invariably have no crash cymbals under 19". You're a professional. Have a nice set that's musically appropriate.

Finally, be friendly and upbeat to the other musicians (and to anyone else you encounter on the gig). Even if you've done these gigs before, try not to project a jaded "club date musician's persona." If you feel artistically stunted, remember that playing music is better than *not* playing music. You're getting a decent wage for indulging your passion. *This is a good thing*.

Say It: This Gig Is Cool

How are your rock chops? Jazz chops? Great, you're about $^{3}/_{16}$ of the way there (the fraction, not the time signature). How about your salsa chops? Country? Funk? Disco? Rockabilly? Samba? These are only some of the myriad styles of music you might be asked to play on a club date gig. I stress the word "might," because you'll most often run through the usual litany of jazz standards, Motown, '50s rock 'n' roll, and disco that's so prevalent on these gigs. But you *will* run into the gig where they

want to hear some merengue and rumba, and then get down with their bad selves to some cha-cha. And when the sixty-five-year-old uncle of the bride asks for a cha-cha, he doesn't mean "Let's Get Loud" by Jennifer Lopez. This kind of gig can prove to be quite educational—even enlightening. It can give you the incentive to learn all these musical styles, and thus broaden your musicianship. (Let's not forget how much high-energy contemporary jazz and fusion is Latin-based.) A quick glance at some of the aforementioned styles reveals that you'll also get a fairly extensive overview of the history of music in the Western hemisphere.

What We Have So Far

Let's make a brief summation of the positives and negatives of the club date gig thus far. To begin with the negatives: 1) Some preliminary administrative work will be necessary to find the gigs. (If you can't do this, become a Tibetan monk.) 2) You will undoubtedly play in a tuxedo. (Some musicians like it. It can make you feel classy. But it does prove slightly hot and confining when playing drums.)

Now for the positives: 1) Good earning potential. 2) Broadened musicianship. 3) Increased historical perspective. Hmmmmm…sounds like a good deal to me. But maybe we should take a closer look….

You Want Me To Play What?

I'll be perfectly frank. You *will* be asked to play things on club dates that will be abhorrent to your every musical sensibility. You'll be in the middle of "Celebration" when the leader will suddenly count off "Fly Me To The Moon." You'll be in the middle of the funkiest dance set you ever played, and suddenly the leader will take the tune out because it's time to cut the cake. Or the leader will count off "Respect" 20 bpm faster than it should be.

These peculiarities may be devoid of any musical logic, but there may still be good reasons for them. It's the leader's job to keep the party happening, and that means keeping people on the dance floor. If the leader senses that the number of people on the dance floor is dwindling, he's liable to make an abrupt turn into a different tune or even a completely different style of music. It will fall on you to navigate that turn, no matter how tricky it may be.

On the other hand, sometimes there is *no* good reason for these musical idiosyncrasies. What can you do about it? Nothing. The leader is the leader, and you're the hired gun. Deal with it. But bear in mind that leaders are dealing with contract stipulations, catering managers, anxious brides, and irate parents (just to name a few of their problems over and above musical ones). Yes, it's your job to provide a good, solid feel within various musical styles, and to keep the people dancing. But

it's also your job (even if it seems like it shouldn't be) to support and take some of the pressure off of the leader.

The importance of good time and a solid feel has been stressed over and over again. However, that doesn't mean you can't get a *little* adventurous. I remember one particular gig on which I was called as a sub for the regular drummer. We were performing a Michael Jackson song. Towards the end of the tune, the other members of the rhythm section suddenly went into an Afro-Cuban funk kind of feel. I enthusiastically followed, and from there we began to take it even further out. It was a blast! And the dancing never stopped, because the pulse was always there. If you're going to do this kind of thing, the groove must still be strong. With a strong groove, it's possible to get in a little four-over-three, even on a wedding gig. Just don't overdo it.

Play It This Way, Or Else!

As a club date drummer, you're likely at some point to run across a leader who used to be a drummer—or *wants* to be a drummer. This is a potential nightmare. Some such individuals will insist on turning around and motioning and/or mouthing the "correct" beat to you—even if it's the exact one you're playing. They'll also tell you that *this* is the way to play a two-feel or a disco tune (when, as sensible drummers, we all know that there are an infinite number of ways to play any particular style).

Some leaders will actually want to *play* a few tunes on your kit. And as they do, you'll proceed to pray for the life of your heads. This is certainly not the standard situation, but if you do a large amount of club date work, you're likely to run into it.

The point is that unless you want to lose a gig (and gain a bad reputation), telling the leader where to put his advice is out of the question. You must find a way to be compliant and diplomatic. I find that listening intently as the leader is imparting his incomparable sagacity, and then adopting an "in one ear and out the other" attitude usually works. Just be careful you don't miss something that is actually important.

Okay, I've Got This Knocked

A common concept among drummers is that if you practice, network, and play well, you'll get work. Unfortunately, this is not necessarily true. If you adhere to everything written here thus far, there are still no guarantees. You must do it, keep doing it, and then do it some more. It's been said innumerable times, but perseverance really is the key.

The problem in a business like this is that agencies book hundreds of these gigs every year. If a player is reliable, and if the agency or the leader feels comfortable with him or her, it doesn't matter if he or she is merely an adequate drummer. Why should they take a chance on someone who's a monster player but might not show up, or who might insult the best man?

Put it this way: Suppose you're booking a gig, and you have a choice between two sax players. Player #1 has Michael Brecker chops and can play any style fluently. He also has an ego the size of Mount Everest, and he shows up five minutes before the hit. Player #2 is only an average player who sounds okay, but he's a nice guy and he shows up on time. Who would *you* hire?

A Final Word

Following the basic guidelines outlined in this two-part series should help you on your way to landing some well-paying gigs on the club date scene. But remember that they *are* guidelines, and that in the music business there are few guarantees. As the old saying goes, it's a small world, and word travels fast. And sometimes it seems the bad things travel faster. Believe me, if a great player has a bad attitude, word of his attitude will get around before word of his playing does.

I've been complimented for having good business sense and being very professional. Actually, I think I just have a little bit of *common* sense. If somebody does something for you—like recommends you for a gig—you call and thank him or her. Actually it's not even common sense; it's common courtesy, and it contributes a lot more toward surviving in this business than having a killer single-stroke roll. However, if you combine the professionalism *with* that roll—and a little perseverance—well, then you have something. Good luck!

Steve DeLuca is a busy drummer in the New Jersey/New York City club date scene. He was featured in the On The Move *section of the October '02* MD.

(Top l-r)
Mike Shapiro
Ryan Cooper
Eddie Tuduri
Trieanna Moon
Seiko Niimi
Libby Whaley
Joe Porcaro
(Bottom l-r)
Shey Pedreira
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Tom Scott

Saxophonist To The World

by Billy Amendola

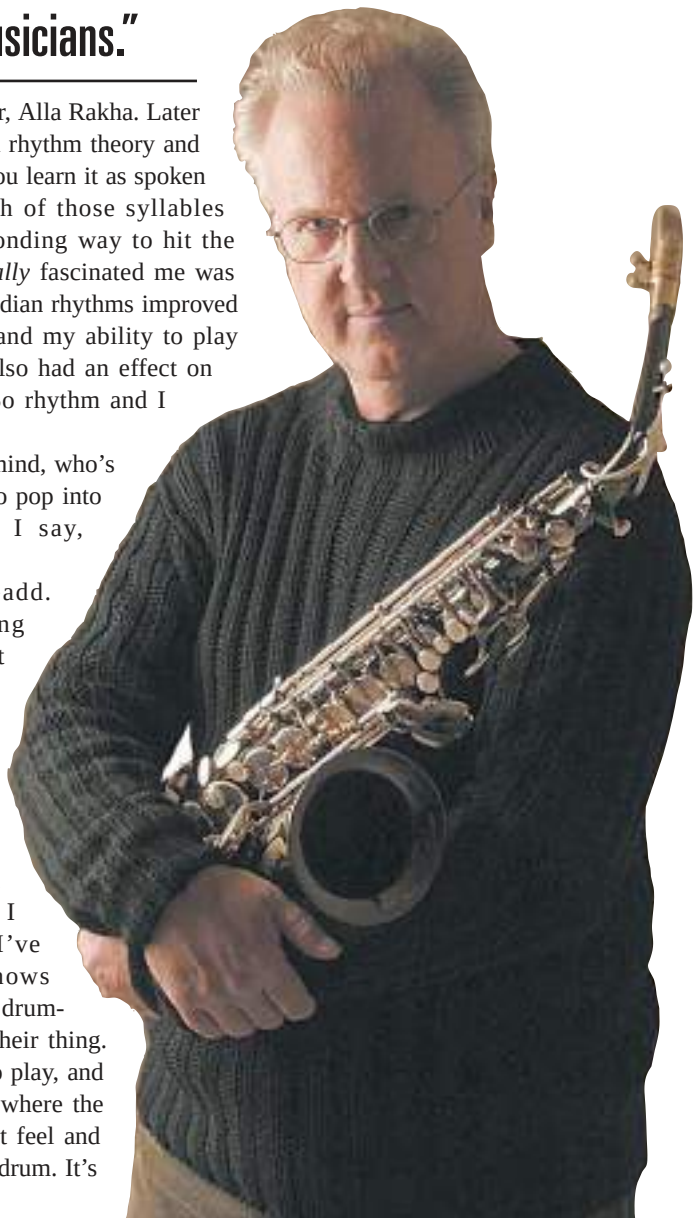
Legendary jazz, pop, and R&B saxophonist Tom Scott recently released his twenty-fourth solo record, *New Found Freedom*, on Higher Octave Records. In addition to his lengthy solo career, Tom's list of credits as a session musician is astounding. The 500-plus recordings he's done as a "guest" artist include work with Hall & Oates, Ringo Starr, George Harrison, Paul McCartney, Whitney Houston, Carol King, Quincy Jones, B.B. King, Barbra Streisand, Frank Sinatra, Elton John, Michael McDonald, Ravi Shankar, Steely Dan, Rod Stewart, Toto, and Joni Mitchell. In the early days of Joni's career, Tom led her back-up band—a group that evolved into one of the most successful pop/jazz groups of the '70s, The LA Express. Tom has also toured constantly as a solo artist and as a sideman, and has written for an abundance of movies and TV shows.

From his first solo record (*The Honeysuckle Breeze*, recorded in 1967 at the age of nineteen) to countless sessions over the past thirty years, Tom Scott has had the opportunity to play with one great drummer after another. One of those opportunities came just last year, when Tom came to *MD*'s Festival Weekend 2002 to surprise and sit in with buddies Ross Bolton, Will Lee, and Rick Marotta.

MD: So tell us everything you can about every drummer you've ever worked with.

Tom: [laughs] Well, I've certainly had opportunities throughout my life to play with some of the best drummers in the world—not only great American drummers, but foreign drummers as well. In 1974, when I was on tour with George Harrison, I got to play with two of the best rock 'n' roll drummers: Andy Newmark and Jim Keltner. But the first part of the set was with Ravi Shankar, so I got to play with his tabla player, Alla Rakha. Later on, I studied Indian rhythm theory and little bit of tabla. You learn it as spoken syllables. For each of those syllables there is a corresponding way to hit the tabla. But what *really* fascinated me was how the study of Indian rhythms improved my sense of time and my ability to play rooted figures. It also had an effect on my jazz playing. So rhythm and I are old friends.

"I look for great time, and for subtlety. But number one, I look for musicianship. There are drummers, and then there are musicians."



MD: With that in mind, who's the first drummer to pop into your head when I say, "great feel"?

Tom: Steve Gadd. There's something about Steve that puts him on some other planet when it comes to feel—and I say that with the utmost respect for other wonderful drummers that I know and love. I've been at drum shows where four or five drummers in a row do their thing. Then Steve starts to play, and it's more than just where the beats fall. It's about feel and how he strokes the drum. It's just amazing.

MD: How about "great technique"?

Tom: Vinnie Colaiuta comes to mind immediately. Billy Cobham also has unbelievable technique. And of course, on the jazz side Elvin Jones is still phenomenal.

MD: "Great pocket"?

Tom: I think of Bernard Purdie. He's fun. And back in the '70s there was a guy named Paul Humphries. I used to love his time and feel. Gregg Bissonette has a great pocket. There are a lot of guys.

MD: Who's the funniest drummer?

Tom: The funniest used to be Carlos Vega, God rest his soul. What a great guy. We laughed a lot when we were out with Olivia Newton-John in 1982. And talk about a pocket! In fact, I would probably put him at the top of that list. I can't tell you how devastated we all were and shocked about his passing.

MD: Who was the first drummer that you particularly noticed when you were growing up?

Tom: Good question. My dad bought me a Benny Goodman recording, and of course it featured Gene Krupa on "Sing, Sing, Sing." I think I wore the grooves out of that thing. Once I decided that I was hooked on jazz, I got into modern jazz and the drummers of that period. With Miles Davis it was Philly Joe Jones and Jimmy Cobb. And then Tony Williams *killed* me when he came on the scene—the space that he used…his feel…the choices that he made…also the *sound* of his drums. And Elvin Jones' playing with John Coltrane was just hypnotic—very riveting.

A little later, I started listening to the great CTI Records. That's when Grover Washington and Bob James first came on the scene. Early on, the house drummer for CTI was Grady Tate. He had a great feel, and I loved his bass drum sound.

MD: Jim Gordon played on your debut record.

Tom: Yeah, Jim was great. We went to the same junior high and high school, and he was student body president. He was the guy most likely to succeed, and he did, of course, for a long time. Then he went off the deep end for reasons none of us understand.

MD: Let's talk a little bit about The LA Express, and its drummer, John Guerin.

A Different View

Tom: John and I started playing together when I was about sixteen. I met him when I was in Don Ellis's band. That band eventually evolved into The LA Express.

MD: What qualities did you like about John as a drummer?

Tom: John was basically self-taught, with his own unique style. For example, he was the first guy I saw hit the high tom on the way down to the snare. It would click twice on the high tom and then the snare. It had a unique feel. Without sounding disparaging about him, I will say that once I got a taste of the Steve Gadds of the world, I was kind of on my way in another direction. But I'm not putting John down. We had some wonderful playing experiences together, and I value the time that I spent with him.

MD: When you recorded with The LA Express, was it more of a live situation?

Tom: Very much so. We didn't track at all. Because I was occasionally doing multiple sax and woodwind parts, I'd overdub them, but the four rhythm section guys *always* recorded together.

MD: When did The LA Express hook up with Joni Mitchell?

Tom: I'd played with Joni on a record called *For The Roses*. She was very creative and just a marvelous talent—singer, songwriter, painter, piano player, and guitarist. At the time, the Express had just recorded what is usually referred to as "the belt buckle album," with Joe Sample, Larry Carlton, Max Bennett, John Guerin, and me. We were playing to packed houses every Tuesday night. Joni came in one night to listen. Then she came up to me and said, "I'm here because I've never recorded an album with an actual band. I've only done it a track at a time. I'd like to do it with a full band. Would you guys do it?" And I said, "Of course we would." So that became *Court And Spark*.

The LA Express had six weeks booked at the time *Court And Spark* was being released in January of '74. But Joni's album caused so much of a stir that our tour kept getting extended. The next summer we played all the big outdoor festivals on bills with Crosby, Stills, Nash & Young and The Band. It really mushroomed into a big thing. Then I toured with George Harrison. At the end of our tour we went into the studio and recorded the album that became *Tomcat*. It came out and did very well, but The LA Express was pretty much toast at that point. So I called Ralph MacDonald and went to New York to do a round with all his A-list rhythm section guys.

MD: That was the *New York Connection* record?

Tom: That's right. I did *New York Connection* with what I still consider to be the state-of-the-art rhythm section of all time: Richard Tee, Eric Gale, Steve Gadd, and Gary King, and then Bob James and Ralph MacDonald.

MD: When did you meet Ralph?

Tom: I have to back up a little bit here. In 1972, I did a gig at the Greek Theater in Los Angeles. No one who was there will ever forget it. It was the Quincy Jones Orchestra, with Roberta Flack as the opening act. All the greatest musicians in Hollywood were in the band. I was fascinated by Roberta Flack's band, and hypnotized by Ralph MacDonald. Up until that time, all the percussionists I knew would choose to play a shaker, or a tambourine, throughout a tune. Ralph was the first one to set up a percussion table with claves *and* bells *and* a cabasa. He'd play different percussion patterns with these instruments in different parts of the song. I thought this was the most happening thing I'd ever seen. I went up to him and said, "Ralph, I'm Tom Scott. I want to hang out with you. I want to talk to you." [laughs] I found out later that Ralph was also a songwriter of immense talent. We've remained close friends ever since.

MD: What qualities do you look for in a drummer?

Tom: I look for great time, and for subtlety. But number one, I look for musicianship. There are drummers, and then there are musicians. The people I've been fortunate enough to work with have been along the lines of Steve Gadd, Vinnie Colaiuta, and Harvey Mason—and, more recently, Johnny Friday.

MD: Tell me a little about Johnny.

Tom: Johnny's a great drummer. I'd heard about him through Bill Champlin. I was shooting a video for the *Keep This Love Alive* album with Bill and Brenda Russell. At the end of the day we were all exhausted. We were closer to Vegas than to Los Angeles, so we went to Vegas for the night.

Johnny Friday was playing in an R&B cover band called Santa Fe. You couldn't ask for a funnier, nicer guy. He moved to LA and started working with me. He was my road drummer for seven or eight years, maybe more. He reads anything you put in front of him. Lately he's been touring with Natalie Cole.

My first experience with Johnny in the studio was on a Christmas special. It was a big orchestra and everything, and it was a full day—two double sessions full of Christmas carols, overtures, and all kinds of stuff. Johnny was in a booth, and the way I tell the story is that I don't think I glanced in that booth one time. There was no reason to; everything was *perfect*.

MD: Johnny also played on *Night Creatures*.

Tom: That's right. To me Johnny is a Steve Gadd devotee. Absolutely out of that school. I don't want to suggest that I judge everyone in terms of Steve Gadd. But Steve embodies all the qualities that *I* admire the most in a drummer. Steve plays songs.

MD: Who was the drummer when you did *The Pat Sajak Show*?

Tom: That was Art Rodriguez, who's another good pocket drummer.

MD: You've played with so many drummers, it's impossible to go through everyone. I'll name a few of your solo records. You name the drummer. Let's start with *Blow It Out*.

Tom's Talley

Here's a partial list of drummers and percussionists with whom Tom Scott has toured or recorded.

Ndugu Chancler	**Jerry Marotta**
Billy Cobham	**Harvey Mason**
Vinnie Colaiuta	**Alphonse Mouzon**
Johnny Friday	**Andy Newmark**
Steve Gadd	**Chris Parker**
Jim Gordon	**Jeff Porcaro**
John Guerin	**Bernard Purdie**
Paul Humphries	**Alla Rakha**
Jim Keltner	**John "JR" Robinson**
Will Kennedy	**Art Rodriguez**
Ricky Lawson	**Ringo Starr**
Ralph MacDonald	**Carlos Vega**
Rick Marotta	**Dave Weckl**

Tom: Rick Marotta and Chris Parker were on that one. They're both wonderful guys. Chris Parker is one of the sweetest human beings on the planet. And Rick is a total nut case. [laughs]

MD: That record featured the *Starsky & Hutch* theme song, "Gotcha." Who played on that track?

Tom: That was Rick, I believe. He came up with that beat [sings beat]. Oh man, that was great. Of course he may have copped that from Steve. [laughs] But it was perfect for *Starsky & Hutch*. It sort of had that little military vibe going. It's a variation of that "50 Ways To Leave Your Lover" thing, just redefined and played with a different attitude. Steve was also on that album.

MD: Rick Marotta co-wrote "Give Me Your Love" on *Intimate Strangers*.

Tom: That's right, he did. And I think his brother Jerry played on that album too. *Intimate Strangers* was great because it had Jaco Pastorius on bass. That was also Gadd and Richard Tee and the *New York Connection* band again.

MD: *Street Beat*.

Tom: Jeff Porcaro. And one track was recorded by my road band at the time—Ron Aston on drums, with Jimmy Haslip and Russ Ferrante. Jimmy and Russ were my bassist and keyboard player on the road—way before they formed their own band, The Yellowjackets. Then later I traveled with Vinnie Colaiuta and we recorded the albums *Desire*, *Streamlines*, and *Flashpoint*.

MD: Let's talk about the live record *Alivemutherforya*, with Billy Cobham, Steve Khan, and Alphonso Johnson.

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A Different View

Tom: That was a lot of fun. I knew Billy Cobham from Mahavishnu, but playing with him live was quite an experience. He's certainly a wizard.

MD: How did that record come about?

Tom: Bruce Ludvall had taken over the presidency of Columbia Records. He wanted Columbia to have its own all-star jazz group, so he put that band together and called us the CBS Jazz All-Stars. We did a tour in '77, which culminated in that recording. It was recorded live at Columbia studios in New York.

MD: You also led the GRP All-Star Band in the early '90s.

Tom: That project had Dave Weckl on drums.

MD: *Target*

Tom: Harvey Mason.

MD: *Keep This Love Alive*.

Tom: John "JR" Robinson.

MD: *Born Again*.

Tom: Will Kennedy. I erroneously left him off my list of favorite drummers. Will has great feel, and is a great jazz player. I love the sound of his drums. He's so good…I can't say enough. And there are other guys I've worked with that are great, like Alphonse Mouzon and Ndugu Chancler.

MD: How about Ringo?

Tom: Although I played on Ringo's record, he wasn't there. I've only met him socially a couple of times. I love the fact that he likes to play with other drummers, like Jim Keltner. I think that displays an uncharacteristic willingness to share the rhythm duty. Not every drummer is like that. What I know about Ringo mostly is what I remember from George Harrison. George used to always say, "Ringo is a real sweet guy" and, "Best backbeat in the business."

MD: Let's talk about your new record, *New Found Freedom*.

Tom: It features Ricky Lawson on drums. He did a fantastic job. A lot of the tunes were done as rhythm tracks. I heard a bunch of tracks that this songwriter, Gerald McCauley, had done as demos, and I said, "Man, let's just use these." So Gerald and I became co-writers on about six or seven of the songs.

I'm very proud of this record. There's a little bit of sampling going on, but it's mostly live, with live players. It's really good in a kind of urban way.

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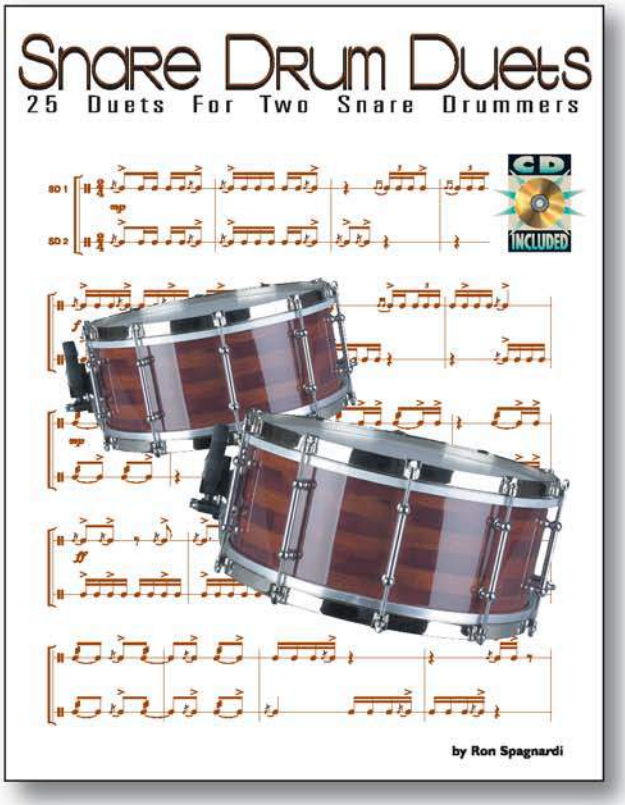

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BILL BRUFORD

by Adam Budofsky

Music fans were shocked when, in 1973, British drum star Bill Bruford left the enormously popular "symphonic" progressive rock band Yes to play with King Crimson. Of course, Crim, led by guitar wizard Robert Fripp, were no slouches themselves in the prog game. By the early '70s they'd already released a string of proto-metal/avant-garde LPs that would influence generations of musicians to come. Yet Bruford and Yes had just recorded what many followers consider their masterpiece, *Close To The Edge*. Surely years of fame and fortune lay ahead for the band.

Anyone who's taken even a passing interest in Bruford's career, however, knows that, with very few exceptions, he's let art, not commerce, guide his career decisions. In his mind, it was time to move on. And sure enough, a new stripped-down, Bruford-propelled version of Crimson went on to knock down even more doors in the realm of rock experimentation with albums like *Red* and *Larks' Tongues In Aspic*. A later version of the group, featuring guitarist Adrian Belew and bassist Tony Levin, somehow created *another* musical revolution, exquisitely balancing African-inspired polyrhythms, new-wavey pop elements, and industrial sounds. Bruford would continue with the volatile congregation through their '90s "double trio" period.

All the while, Bill entertained his more jazz-oriented tastes via solo albums and his own group, Earthworks, who today forge ahead with a revamped lineup featuring ex–Chick Corea tenor player Tim Garland.

Given Bruford's mercurial career, it's no surprise that his instrument of choice would also be ever-changing. "I never used any setup for a long time," the drummer says today. "For me the music is always dictating the instruments, rather than the other way around. I like to be like a classical player in that sense—bring certain instruments to the piece."

Bruford suggests that the equation in fact goes both ways. "In the '80s," he explains, "it became clear that if you configured the set in a different way, you'd get different music out of it. And if you had very unusual instruments *and* configured the set in a different way, you wouldn't sound like the next guy. The focus was always on sounding different—unlike now, where you kind of have to sound the same.

"One of the great excitements when I was a kid," Bruford recalls, "was arriving at a club, looking at the drummer's kit, and going, 'God, look what *this* is going to be like.' And you could tell what kind of music you were going to get from the drummer's kit. You'd see some rotten old heads and a trashy rock kit, and you'd think, 'This is *not* going to be any fun.' Alternatively, I remember the first time I saw Billy Cobham's kit, in '72. We were doing a show with him. I walked past his kit and patted his drums very briefly, and thought, 'Wow, we've got a great player here tonight.' I didn't know him at all then. He scared the pants off of everybody."

With the reissue of Yes's first four albums, including the groundbreaking *Fragile*, as well as the recent release of Earthworks' live *Footloose And Fancy Free* CD and *Footloose In New York City* DVD—*and* Sid Smith's revealing book, *In The Court Of King Crimson*—the time seems right to take a few snapshots of Bill Bruford's evolving drumset, through the years.

"The 'headless' shot (right) was taken in London in 1969, around the time of the first Yes album. I'm pretty sure this is during a festival in Kent. That was a Ludwig kit that originally had a Ringo Starr oyster type of finish, but it was re-covered with some kind of flexible aluminum-backed sheeting, possibly by a road manager. It looked good. It had a 13" tom, two 16" floors, and a 22" bass drum."

"The shot at left is the same drumset, from around 1971. Everybody asks, "What are those pedals in the front?" That was an octave of bass pedals raised up on a stand so that Jon Anderson or Chris Squire could play them with their hands rather than their feet."

"These shots are from 1974, with King Crimson. The top one is from the Felt Forum in New York City. By now you can see I have a deal with Hayman, which Americans always confuse with Camco because of the lugs. Hayman was a British firm. I played this set as a complete kit briefly, but then rapidly got a deal with Ludwig and started to swap this Hayman drum with that Ludwig. Both were in a light maple color. And I moved them around a little bit. In the bottom photo you've got a hybrid again…some Hayman drums, some Ludwig drums.

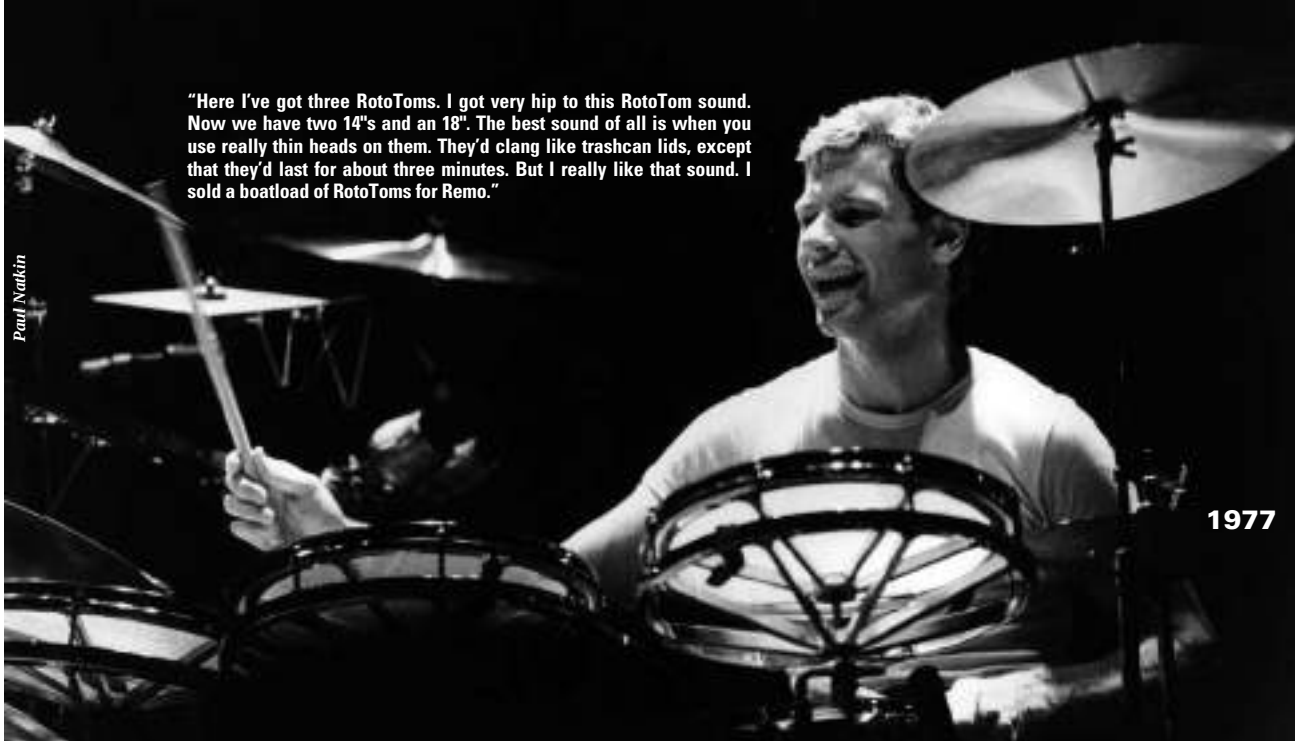
"In the early days you composed a drumkit out of instruments you liked, rather than having to have it all matched and looking pretty. You'd have a RotoTom and Premier floor toms that sounded good and then this funny Hayman tom-tom, and you'd mix cymbals about and keep changing it. Whatever sounded good that day seemed to work to me.

"The snare is a fairly deep Ludwig, probably a Supraphonic. More important from my point of view is the back percussion, which has come in due to the influence of Jamie Muir, who was King Crimson's percussion player. He spent a year with the group, taught me lots of stuff. He would put baking trays in the bass drum and chains on the tom-toms and use things like a thunder sheet, which you can see right behind me. There are also gongs and various steel plates that you can see just above the tom-tom—a little piece of steel gunmetal or something. After he left, I took on his function of being the chaotic percussionist as well as the drumset player. Jamie was a great guy, full of ideas—not necessarily drumistic ideas, but good solid musical ideas.

"There also seems to be no front head on the bass drum. Maybe I went through it at some point. We did a whole lot less worrying in those days than they do now. Because of marketing and the interest of your magazine and stuff, people get pretty fired up about whether the nuts and bolts are in the correct place, whereas we didn't change heads for years. There wasn't a steady supply of sticks and drumheads like there is now. Also note the absence of boom stands. This is before they were available. I've never been a hard hitter, but I can't say this stand was solid. [laughs] When I see that top extension on that 22" cymbal…."

"This is during the rehearsals for my first album at Trident Studios, London, in 1977. That's the same snare drum as in the shot at left. Those are 14" and 18" RotoToms on my

right and a regular 12" or 13" tom in front of me. Horrible Premier stool. I knew that would never stand up."



"Here I've got three RotoToms. I got very hip to this RotoTom sound. Now we have two 14"s and an 18". The best sound of all is when you use really thin heads on them. They'd clang like trashcan lids, except that they'd last for about three minutes. But I really like that sound. I sold a boatload of RotoToms for Remo."

"I've got my coat on in this shot, so this must be during a soundcheck. By now, what I really liked was this 'kitchen sink' drumkit where pretty much no two instruments were from the same manufacturer, except for the acoustic drums, which were Tama. Before playing with Crimson in '79, I'd moved to Tama, who I'm still with today and still love. The reason I moved to them is because they had all these weird things like boom stands and gong drums and Octobans, which I thought was great.

"That Octoban-like instrument to my right was in fact made by an American manufacturer called Dragon Drums. For some reason I managed to get my hands on a set of those before I knew Tama had Octobans. Or maybe Tama saw me using those things and then made Octobans, I don't recall. But I really like that Octoban sound in the right hand. By this time there's no ride cymbal, so all the right-hand stuff was played on these pitched drums.

"The Simmons drums were analog SDS-5s, the classic Simmons sound that everybody associates with the late '80s. You know: heavy, hard. But I was able to pitch them up, although the oscillators kept drifting into being kind of a light melodic marimba-esque pipe sound.

"In the shot you can see I'm carrying a slit drum, which cost $25 in a tourist shop in Los Angeles. With a drumset like this one here, which comprises some Simmons, some Tama, some Remo, an electronic hi-hat, and a slit drum, you are going to sound different."

"This is an extension of the picture at left; it's just a bit more intense. The yellow pads of the Simmons SDS-5 have given way to the white pads of the Simmons SDS-7. The acoustic back rack of gongs and plates has given way to a rack of seven Simmons pads arranged vertically so the audience could see which of my sticks was hitting which pad. The Octobans are Tamas at this point; to the right of that is a gong drum."

"This is the setup I was using for the Anderson, Bruford, Wakeman, Howe album. This shot is all about sculpture, making a drumset look beautiful. And indeed this is a stunning shot. It is, of course, totally dated. But I've always been very aware that drums can be made to look very beautiful—that they *are* beautiful. There were no acoustic drums in this setup.

"By this point, the pads were a softer rubber. So that set would be an SDS-9, I think. By the time we got to the *Union* album in 1991, I'd reintroduced the snare drum and some cymbals."

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"Here I believe we've got SDS-9 pads again—quite a lot of them—and a black Tama Rockstar kit. I'm playing chordal stuff now. That is to say that the drumkit, through MIDI, is triggering a keyboard, and these pads have now been assigned to pitches so that I can play harmony and chords off them.

"This was a big technical leap forward for me, for which I needed MIDI mapping effects. It was hellishly complex. Sometimes we had eight or nine patch changes. And if I fouled up anywhere along the line, we didn't have the ability to instantly reset or shift back. I had to cycle around nine patches to get around to patch 7 again.

"I would change the sound assignments via a foot pedal, which I would often have very close to my snare drum. It was great—again, if it worked. But there's always that feeling at eight o'clock at night that something wouldn't work. It was stressful, I've got to say that."

"Now we are at a Tama Starclassic set. You can't see them very well, but out to the left and right a little are Simmons SDX pads. That involved a computer with trackable Mac-style dropdown menus. That was very intricate, with a 9" TV screen so I could see the assignments. So these are digital samples now as opposed to analog sounds. I had nice trashy metal sounds; in Crimson we specialized in sort of trashy metal stuff. I wasn't doing any pitched music with King Crimson; it was all non-pitched samples, or semi-definite pitches.

"Note also this really unpleasant sound screen. Though in all fairness part of the problem was the proximity of Tony Levin's head to the drumkit. As you can see, his ear is at snare drum level. But this thing about sound screens onstage caught on like a wild rash, and suddenly it became hip to have everybody separated from everybody else, which was a complete drag. It's just so offensive being separated from everybody else. And I'm not a loud player. This started during the double trio version of Crimson, because we had Pat Mastelotto in the band, who is incredibly loud. And so suddenly screens appeared between him and Robert, and then between everybody else. Says more about the psychology within the band than anything to do with the music."

"This shot is from the Modern Drummer Festival, a beautiful custom yellow and black Starclassic set. The toms are now flat, which is where I am today. It's a little like playing five flat timpani, like a classical player would. I just find it easier to move my left stick out to my left to a tom-tom rather than in front of me. And I like the idea of an ambidextrous drumset—two cymbals and two toms on the right, two cymbals and two toms on the left. Different pitches, of course.

"The hi-hat is on a remote now, in front of me. On this drumkit, to play [a typically descending fill] is almost impossible. The pitches are all over the place, which I like, you see. But for a studio guy that might be difficult, because they may want him to [play a typical descending fill], which I don't want to do, ever.

"This setup also opens up the left-hand side of the set so that I can use different stickings off the left side. I'm leading a lot more with my left now. I love it. It's a very simple configuration. And everything is very close; there is a matter of inches between cymbal to tom to tom to cymbal."

"This is during a recording session at Livingston Studios in London, in 2000. This is the same arrangement except it's a royal walnut kit. From left to right, the toms are 13", 10", 12", 16". I do have a signature snare drum, but for some reason during that take I didn't use it. It would have been just around the corner, out of sight. I go between snare drums a bit.

"This setup is very comfortable for me, and it's something that I've arrived at over many years. It feels like I'm toward the end of a logical process. I would like to sit with this for a while. Now, immediately that's a problem, because when you turn up to a jazz festival in France or Korea or somewhere, it's not always possible to configure the drumset that way. They don't necessarily supply you with cymbal stands from which you can hang toms. Tama does their best to provide them, but it's not possible in some cities, so I have to be prepared to do my thing on a wholly alien, basic drumset."

For more on Bill Bruford, be sure to check out www.billbruford.com.

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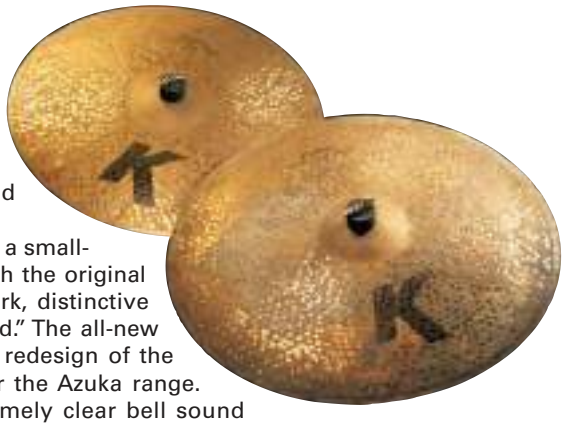
A Left Turn

Zildjian K Custom Left Side Ride, 18" Oriental Crash Of Doom, And Azuka Timbale Cymbal

Zildjian's new K Custom Left Side Ride was developed in conjunction with Peter Erskine. Conceived to be a jazz drummer's all-important "second" ride, it's said to have a clear, warm sound, with the added textural qualities of a three-rivet cluster. Offered in 20" ($415) and 22" ($492) sizes, this cymbal provides an alternative yet complementary ride voice, allowing for additional accents and sounds.



The 18" Oriental Crash Of Doom ($292) adds a smaller, higher-pitched option to go along with the original 20" Crash Of Doom, noted for its dark, distinctive voice and "ridiculously trashy sound." The all-new Azuka Timbale Cymbal ($280) is a redesign of the first timbale cymbal developed for the Azuka range. This 18" cymbal features an extremely clear bell sound said to make it "the perfect timbale cymbal for Latin music." It was developed with Alex Acuña, the father of the Azuka range. Y **(781) 871-2200,** **www.zildjian.com.**

Birthday Presents

Toca Limited Edition Burl Oak Congas And Bongos, Pete Escovedo Timbales

Toca Percussion is celebrating their tenth birthday with a Limited Edition conga and bongo set. The drums are finished in an exotic burl oak lacquer finish complemented by gold-tone plated hardware. Congas are 30" tall and available in 11" ($539.50), 11¾" ($589.50), and 12½" ($639.50) diameters, with matching bongos ($389.50). Each shell is constructed of seasoned Asian oak shaped to a contemporary Afro-Cuban design, said to provide more volume with less effort. All drums are outfitted with Toca's exclusive EasyPlay hoops and four-bolt tension plates, and come with a tuning maintenance kit and a three-year warranty.

Also new from Toca are Pete Escovedo Signature Timbales. They feature 14" and 15" chromed steel shells with brass-plated hoops and tension hardware. The shells are 6¾" deep for added tone and a larger "cascara" playing surface. Bottom edges are rolled out for increased projection. Each set includes a Gibraltar timbale stand with heavy cowbell mount and molded support block, a Toca large Rumba bell, and a Limited Edition Pete Escovedo Signature badge. List price is $499.50. Y **(860) 509-8888,** **www.kamanmusic.com.**

Practice Makes Perfect

HQ Percussion RealFeel Buddy Rich Practice Pads

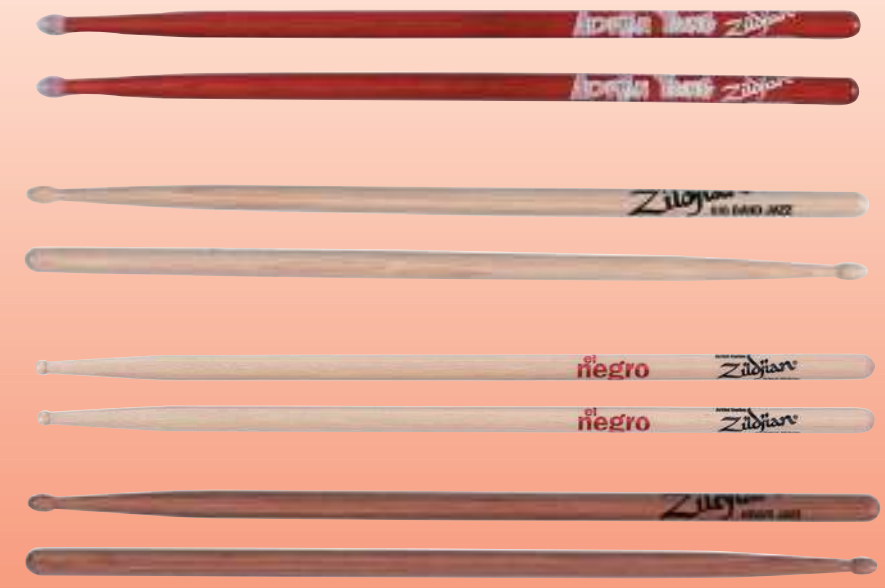
Two new RealFeel practice pads from HQ Percussion carry fully licensed Buddy Rich graphics. The Collector's Model ($56.95) is in the shape of Buddy's famous front bass drum head crest, and it sports vintage Marine Pearl drum covering under the natural gum rubber playing surface. The non-slip material on the bottom exposes the trademarked "BR" logo.

The octagonal "Player's" Model ($46.95) features the "BR" logo inlaid into the gum-rubber playing surface. It includes an 8-mm threaded insert on the bottom, so the pad can be mounted on a stand.

Y **(314) 647-9009,** **www.HQpercussion.com,** **www.BuddyRich.com.**

Stickin' It To Ya

New Zildjian Drumstick Models



Seems like drummers can never have enough options when it comes to the most basic tools of their trade. Zildjian Drumsticks is happy to oblige this search for variety with several new stick models.

The Adrian Young model is .575" inches in diameter by 16¾" long for excellent balance and a strong throw to the stick. A uniquely angled nylon bead provides extra durability and clear projection. The stick is stained a bright red, and Adrian's name is printed in signature No Doubt text with a checkerboard graphic.

Designed with input from noted educator Steve Fidyk, the Big Band Jazz stick measures 16" long by 575" in the grip area. It features a reverse tapered butt end (smaller at the end than in the middle of the stick), said to provide "a comfortable feel and distinctive balance that provides extra 'swing' to the stick." The elongated oval bead provides full ride-cymbal tones and drum sounds.

The Horacio Hernandez Artist Series stick features a small round bead for pinpoint tonality. The hickory stick measures 16" in length by .540" in diameter. Its long taper allows it to "dance" in a controlled fashion on instruments, while a double coating of lacquer provides a "grippy" feel.

The Heavy Jazz model is made from laminated birch, making it heavier than Zildjian's hickory Jazz wood-tip model. The stick measures 16" in length and .540" in diameter. Aside from providing a solid feel and additional durability, the laminated birch produces high-pitched tones on instruments and a super-solid cross-stick sound. The oval bead produces warm tones with a moderate amount of overtone.

The Purple Dip Stick features a special coating on the grip area. It provides a slightly tacky gripping surface that allows drummers to relax their grip, particularly in sweaty playing situations. The hickory sticks are available in 7A, 5A, 5B, and 2B sizes with wood or nylon tips.

Y **(781) 871-2200,** **www.zildjian.com.**

Balancing The Budget

GMS Updated CL Series

GMS has updated their mid-level CL Series drums, which combine offshore manufacturing with American design and components. Drums feature 7-ply rock maple shells (equal in thickness to the company's Grand Master 8-ply shells) with precision-cut, 45° bearing edges. Also included are low-mass lugs supplied to the factory by GMS, suspension tom mounts, a choice of Natural Maple, Walnut, and Midnight hand-applied satin finishes, and professional-grade Evans heads. Add-on toms are available. Prices start at $1,700 without stands and $2,240 with the optional double-braced hardware package. Every CL drumset is checked for quality at GMS's headquarters in New York before it is shipped to dealers.

Y **(631) 293-4235,** **www.gmsdrums.com.**

Taking A New Direction

Percussive Innovations VertDrums

Most of us spend years trying to develop more fluid movement horizontally around our drumkits. Percussive Innovations suggests that we move in a new direction. Their VertDrums are designed to be set up and played in a vertical fashion with one hand, allowing the drumstick to "free fall" down the face of the drums. PI believes that many tom-to-tom patterns can be played smoother, faster, and with greater flow when played in this vertical method.

If this arrangement doesn't appeal to you, VertDrums can also serve as individual auxiliary toms. The drums clamp to cymbal stands and boom arms for easy placement over the hi-hat, rack toms, or floor toms. They also offer acoustic variety, since they are reversible and can be played on either of their two Aquarian drumheads. The Clear Classic top head is said to produce a warm tom sound. The Hi-Frequency bottom head is said to produce a great timbale-like tone.

VertDrums feature 6-ply maple shells in natural finish or flat black laminate, with black powder-coated hardware. The PI logo badge and Aquarian drumheads are connected with custom black hex bolts and nylon washers. A hex key is provided.

Y **(909) 314-9742,** **www.VertDrums.com,** **www.PercussiveInnovations.com.**

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Bells And Whistles...Er...Drums

LP Giovanni Series Compact Conga, New Cowbells, And Hardware

The LP workshop has been bustling, resulting in the introduction of several new drums, bells, and hardware items for the percussionist. To begin with, there's the Giovanni Series Compact Conga, which is to Giovanni Hidalgo's signature full-size drum as the laptop computer is to the desktop. The slender drum sits comfortably atop a standard snare drum stand, offering a new definition of conga portability. In addition, it will fit in small apartments, practice cubicles, even the space between the hi-hat and the crash cymbal on a drumset. The sound is said to be surprisingly full, delivering traditional slaps, muted sounds, and bass. Equally important, the Compact Conga features a rugged aluminum alloy rim that's easy on the hands. With its 11" head, the Giovanni Compact Conga is "the perfect solution to space and volume problems." List price is $179.

Giovanni Series Compact Conga

LP is also offering several new bells. The Hand Held Salso Claro Bongo Bell is based on the traditional bongo bell. Small and compact, it delivers "a bright, lively sound with good sustain." List price is $41. Meanwhile, LP has unveiled a new line of Aspire Cowbells that encompasses everything from the "biting attack" of the tiny black 4⅝" Agundo bell to the "mighty tone" of the 9½" Grande—and includes a new, hand-held Cha-Cha Bell with beater. A convenient wing-screw clamping mechanism locks the bells securely for placement on percussion setups and drumsets. The seven bells in the line are designed to offer the beginner or intermediate player exceptional tone at prices ranging from $23 to $29.

Aspire cowbells

Salso Claro Bell

Also new from LP are a Duro (synthetic) Cowbell Beater (said to be more durable than other beaters and to consistently bring out the full sound of every bell), a fully adjustable Bata stand that can accommodate three traditional Bata drum sizes (allowing a single player to play all three drums), and a Quad Mount Drum Bracket that adapts the LP291 Triple Conga Stand to accept a fourth drum (either a djembe or a conga).

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Santana percussionists **Raul Rekow** and **Karl Perazzo** return on the new DVD version of **Warner Bros.**' *Supernatural Rhythm & Grooves*, applying traditional Afro-Cuban percussion rhythms to today's popular music. The program features five songs from Santana's *Supernatural* CD, with an all-star band including Horacio "El Negro" Hernandez on drums. Patterns and grooves from each of the songs are broken down into individual lessons, and all five songs are taught and performed in their entirety. Special features include an interview with Carlos Santana, a behind-the-scenes photo gallery, a printable glossary of terms, and Internet connectivity. List price is $39.95. Y **(800) 327-7643,** **www.warnerbrospublications.com**.

The CB-5 entry-level drumset from **CB Drums** (a division of **Kaman Music Corp.**) has been upgraded. The kit now features 6-lug toms, double-braced hardware, and precision-crafted lathed cymbals. A bird's-eye maple wrap finish is also available for a limited time. List price is $749.50. Y **(860) 509-8888,** **www.kamanmusic.com**.

Hear The Music: Hearing Loss Prevention For Musicians, by noted audiologist/educator **Marshall Chasin**, is an easy-to-read, non-technical volume that puts the complexities of hearing loss into everyday terminology. The book explains the many factors that can affect hearing, as well as strategies that can be used to prevent hearing loss. It normally retails for $14.95, but for a limited time **Westone Laboratories** is offering it for $9.95 (plus shipping and handling) on their Web site. Y **(800) 525-5071,** **www.westone.com/music.**

Those wondering about the status of **Fibes Drums** since the demise of Jasper wood products (who supplied shells for Fibes) can be at ease. Fibes has been tooling up for the production of its own wood shells. They state, "The new molds will allow Fibes to produce shells to the same specifications as the previous models, while improving the overall quality." Y **(512) 416-9955,** **www.fibes.com**.

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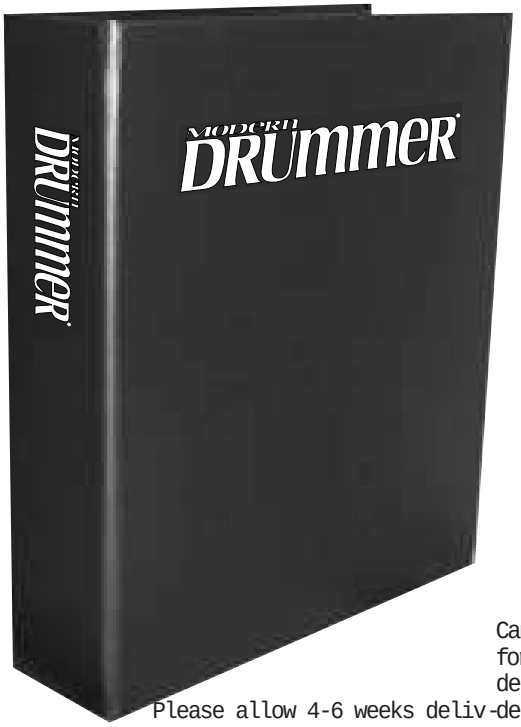

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RECORDINGS

rating scale poor 1 → 9 classic

9 The Bad Plus These Are The Vistas (Columbia)

This is an outstanding launch, sure to rocket this fearless acoustic jazz trio to crossover cult success. **Ethan Iverson** (piano), **DAVE KING** (drums), and **Reid Anderson** (bass) ply jazz sophistication fortified by the visceral attack and grinning irreverence of rock. But the kids are alright. Their mischief smartly navigates tight, surprising compositions, and the interplay boasts clear purpose. Unlikely covers such as "Smells Like Teen Spirit" are no joke. King is a kitchen sink jester, strafing his kit and trinkets with frantically shifting textures. His sonically open kit work is both artfully free and slyly grooving. File under "Fresh Air." **Jeff Potter**

8 Cathedral The VIIth Coming (Spitfire)

After inflicting serious torture on his own vocal chords in Napalm Death, singer **Lee Dorrian** assembled a more melodic, Sabbath-inspired unit. Cathedral's tuneful doom-metal continues to glow bright on their seventh full-length. And Sharon Osbourne would probably get the warm fuzzies over Dorrian's vocals on this platter, while Bill Ward would likely approve of **BRIAN DIXON**'s big, brawny chops. But notice all the clever and sometimes subtle intricacies in Dixon's drumming on the semi-acoustic, prog-rock-powered "Aphrodite's Winter" and the stage-stomping "Empty Mirror." (Dig

6 Reggie And The Full Effect Under The Tray... (Vagrant)

Reggie And The Full Effect is former Coalesce drummer and current Get Up Kids keyboardist **JAMES DEWEES**' wacky solo project, originally conceived as a joke to sell a few tapes at Coalesce shows. It's blown into a sizable task, now on the third installment. Dewees' drumming, although not as technically demanding as in Coalesce, retains a Weezer-esque steady drive on tracks like "What Won't Kill You Eats Gas." His programming skills shine too: The witty disco pop on "Mood 4 Luv" grooves right along. After all, it's all for the sake of charmingly talented, goofy fun. **Waleed Rashidi**

8 Mojo Tapestry (Paranormal)

Just like famous father Ginger did for his legendary band Cream, **KOFI BAKER** creates a complex rhythmic framework for a highly expressive and musically ambitious trio. On this dynamic seven-track instrumental jazz-rock CD, which features Australian guitar hero **Brett Garsed** and bassist **Ricc Fierabracci** (Shakira, Yanni), Baker pounces with the power of a hairy-knuckled brute and flutters about like a furious butterfly. Because Baker's potent double-kick attacks and subtle polyrhythmic complexity often seem far too precise to be unrehearsed, it's surprising to find that these tunes were recorded live in the studio with minimal preproduction work. It shows what a great listener and instinctual player Baker is. (www.paranormalrecords.com) **Will Romano**

8 Orchestra Baobab Specialist In All Styles (Nonesuch)

Once the most popular group in its native Senegal, Orchestra Baobab is now enjoying a Buena Vista Social Club–like resurgence after a fifteen-year absence. The eleven-piece unit, grooving mightily through a repertoire that mixes laid-back Afro-Cuban textures with sounds closer to home, is none the worse for all the time off. Sunny vocal melodies, vibrant lead guitar, and crisp percussion are all rendered with the casual confidence and perfect feel of seasoned veterans. Whether the tune leans toward salsa or West African styles, drummer/congero **MOUNTAGA KOITE** keeps everyone dancing with his nimble rhythms. **Youssou N'Dour** and BVSC's **Ibrahim Ferrer** guest. **Michael Parillo**

SOME FINE WEATHER

8 Weather Report Live & Unreleased (Columbia/Legacy)

This smokin' two-disc set of previously unreleased live performances from these fusion pioneers features five different versions of the band between 1975 and 1983. Many classic Weather Report tunes are brought to life by such drumming greats as **ALEX ACUÑA**, **PETER ERSKINE**, **OMAR HAKIM**, and **CHESTER THOMPSON**, along with percussionists **MANOLO BADRENA** and **JOSE ROSSY**. This outstanding set chronicles the genre of funky world rhythms and jazz stylings that these drummers created, and which have stood the test of time.

8 Joe Zawinul Faces & Places (ESC)

At age seventy, Weather Report's keyboard wizard continues to push the boundaries of world rhythms and jazz in his own unique direction. Just as rhythmically fascinating as Zawinul's early WR material, this multi-cultural music is propelled by drummer/percussionist **PACO SERY** with a vibrant energy. Also featured are WP percussion masters **ACUÑA** and **BADRENA**, and tabla legend **ZAKIR HUSSAIN**.

7 Brian Bromberg Jaco (A440 Music Group)

Bassist Bromberg pays tribute to legendary Weather Report bassist Jaco Pastorius with a well-chosen selection of WR material and Jaco solo pieces. Drummers **JOEL TAYLOR** and **DERRICK (D*LOC) WALKER** share the chair with solid performances. Once again, the percussion mastery of **ALEX ACUÑA** is featured. **Mike Haid**

Chili Peppers, Bill Withers, Sly, And Classic Bop Remastered

Lots of stuff to tell you about this month, so let's shelve the formalities and quickly run down what's new in reish land. First off, Capital/EMI has polished up the first four albums by The Red Hot Chili Peppers: the self-titled debut, *Freaky Styley*, *Uplift Mofo Party Plan*, and *Mother's Milk*. Early Pepper beats were devised by ex-Beefheart drummer **CLIFF MARTINEZ**, future Pearl Jam drummer **JACK IRONS**, and, on *Mother's Milk*, the undisputed *champeen* of LA funk-punk, the inimitable **CHAD SMITH**. Extra tracks abound, including early demos for the first album, which suggest how much better that record would have been without the über-'80s drum sound.

Soul brother Bill Withers sees two of his classic '70s LPs, *Still Bill* and *Menagerie*, reissued by Legacy with a couple bonus tracks each. You think you know funk? Call us after you hear **JAMES GADSON** on *Still Bill*'s "Use Me." Monstrous. **ALVIN TAYLOR** and **RUSS KUNKEL** are no slouches on *Menagerie* either.

Speaking of the funk, *The Essential Sly & The Family Stone* (Legacy) covers some stuff you have *no* excuse for not owning. **GREGG ERRICO** and **ANDY NEWMARK** are the skinsmen here; words fail to describe the deepness of these performances, so we won't even try.

Finally, Fantasy has reissued some classic bebop albums with 20-bit remastering, including the historic *Jazz At Massey Hall* by The Quintet (Dizzy Gillespie, Charlie "Chan" Parker, Bud Powell, Charles Mingus, and **MAX ROACH**). Also in the series, John Coltrane's *Lush Life* (**ART TAYLOR**, **TOOTIE HEATH**), Miles Davis's *Steamin'* (**PHILLY JOE JONES**), Eric Dolphy's *Far Cry* (**ROY HAYNES**), and Sonny Rollins' *Plus 4* (Max Roach again). No extra tracks here, but don't

9 Opeth Deliverance (Koch/Music For Nations)

Opeth's prog-metal is still wildly artful on their sixth album, which was produced by Porcupine Tree's Steven Wilson. But now the Swedes sound catchier than ever, whether they're belting out thunderous, guitar-drenched metal or intriguingly ethereal rock. And the drumming of **MARTIN LOPEZ** is a vital part of the band's multi-faceted arrangements. On the title track, his warp-speed kick and dazzling tom work are deliciously crisp, while his curiously jazzy chops perfectly complement **Mikael Akerfeldt**'s melodic vocals (which certainly counter the singer's blood-curdling roar). Later, Lopez' smooth, colorful stylings help make "A Fair Judgement" an extremely moving psychedelic number. *Deliverance* delivers. **Jeff Perlah**

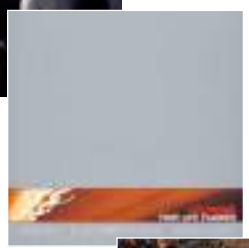
8 System Of A Down Steal This Album! (Columbia)

Rarely do B-side albums have it this great: tracks that could've easily made the cut for the full-length, songwriting that rivals the band's most popular hits, and production that's mostly above-par. Yet, millions of album sales later, System Of A Down introduce a fabulous collection of songs that would otherwise have gone unheard—and *that* would have been a shameful waste. With the only minor hitch being **JOHN DOLMAYAN**'s lifeless, desert-dry snare tone—something these ears still can't adjust to after repeated listens—*Steal This Album* is an incredibly worthwhile purchase (or heist!). **Waleed Rashidi**

7 Bill Evans Big Fun (ESC)

Former Miles Davis saxophonist Bill Evans hasn't played much jazz since he left The Prince Of Darkness, preferring instead to relive the soul sounds of Booker T. and Junior Walker, albeit with killer rhythm sections. **VINNIE COLAIUTA**'s work here furthers the plan, as he plays it mean, slick, and sharp as nails. Funkier and more furious than anything he recorded with Sting, Vinnie's playing stretches as much as possible within the confines of a commercial funk/soul setting that features **Hiram Bullock** and **Les McCann**. No great surprises, though plenty of heat between the cracks. But **Willie Nelson** singing Buffalo Springfield's "For What It's Worth"? *Bleeccch*. **Ken Micallef**

9 Fieldwork Your Life Flashes (PI Recordings)

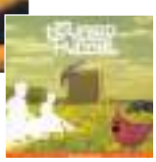


Throughout the meaty improvs of this trio's debut, Brooklyn drummer/cellist **ELLIOT HUMBERTO KAVEE** draws an amazing array of sounds and textures from his set. Truly approaching the drums as an orchestra, Kavee plays skittering cross rhythms and cleverly exotic beats matched by blinding tom figures and clamoring bell accents. Though free, the music is never without logic and direction, Kavee providing a breathy, elastic groove for the piano and saxophone to work around. Sometimes recalling the Mike Clark/Frank Katz school of 16th-note propulsion, Kavee uses drums, cowbells, cymbal bells, and his body to create a lushly delicious percussive world. An exciting drummer and a promising new trio. **Ken Micallef**

8 Ministry Animositisomina (Sanctuary)

Ministry's drumming has often displayed a mechanistic, somewhat inhuman quality. Yet the industrial-metal legends have usually relied on people, not machines, for their drumming. On their latest studio effort, frontman **Al Jourgensen** and bassist **Paul Barker** enlist **MAX BRODY** and **REY WASHAM**, and the results are impressive. Though Brody did the majority of the drumming chores here, he and Washam collaboratively underscore Jourgensen's rough-neck guitars and roaring vocals on "Unsung" and "Piss" with booming skins and slamming cymbals, while Brody's whirlwind beat on "Lockbox" bolsters a punky edge. On "Broken," Brody's seemingly bionic precision complements metallic riffs, adventurous prog-rock, and twangy country-bumpkin singing (a Jourgensen specialty). And the drummer is equally essential on Magazine's new wave classic "The Light Pours Out Of Me." Ministry haven't sounded this inspired in quite a while. **Jeff Perlah**

7 Troubled Hubble Penturbia (Latest Flame)



NATE LANTHRUM sounds like he was the kid in history class who never stopped fidgeting. Fortunately, in Troubled Hubble he's found a good outlet for his energy. Every song on this band's debut features the drummer's accurate, engaging full-kit explosions. The press kit name-checks college-rock heroes Built To Spill; toss in a little Ben Folds and early Who, and you're in the ballpark. A little more sonic variety would go far to distinguish individual songs. But with propulsion, chops, and ideas like these, I'm more than willing to watch and wait for these guys to grow. Look out. **Adam Budofsky**

BOOKS

9 Complete Method For Snare Drum by Ney Rosauro (ProPercussao Brasil)

level: all, $25

Brazilian percussionist Ney Rosauro is perhaps best known as the composer of one of the most popular marimba concertos in the world. But he is also an accomplished drum performer and educator. His *Complete Method For Snare Drum*, with text both in English and in his native Portuguese, has something for drummers of all levels.

The book is divided into four levels (beginning to advanced), with each level divided into three parts. The 84 "Daily Technique" exercises cover single and double strokes, accents, flams, drags, and rolls; the 125 "Progressive Exercises" incorporate a variety of meters, tempos, and dynamics; and the 21 "Duets" are accessible for the beginner yet challenging for mature students.

Dr. Rosauro, current director of percussion studies at the University of Miami in Florida, concludes his snare drum study with a three-movement "Sonatina For Snare Drum," which could be performed on a recital. These "books within a book" feature unusual notation in some of the exercises, with the right-hand note heads above the staff line and the left-hand note heads below. For set players, this could be practiced on multiple drums to expand on the exercises. This 136-page book, with its unique approach of emphasizing both hands, is a worthy addition to drummers' libraries. **Andrea Byrd**

8 Realistic Rock For Kids by Carmine Appice (Warner Bros.)

level: beginner, $12.95 (with 2 CDs)

This fun and affordably priced book for beginners looks like something the waitress at Denny's would bring a child to color in while you order your Grand Slam breakfast—colorful, with large print and lots of pictures. Appice (a.k.a. Carmine The Drummer) leads kids through the basics of counting quarter and 8th notes, rests, and repeats, and how to hold the sticks (match grip). The drumset section covers quarter- and 8th-note grooves, drum fills, and, finally, my first drum solo! For kids who wanna rock but think lessons are boring, this book (with two play-along CDs) should break through the learning barrier and give them something fun to achieve. Learning to play drums *should* be fun, and Carmine seems to know all the tricks for keeping it that way. **Mike Haid**

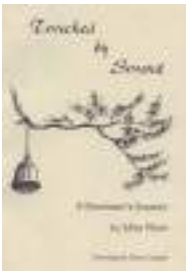
8 Double Trouble by Pete Riley (Hudson Music)

level: intermediate to advanced, $16.95 (with CD)

Whether you play two bass drums or a double pedal, this book offers a lifetime of challenging patterns that encompass the majority of advanced techniques demonstrated by today's top double bass/pedal players. Riley makes the examples on the play-along CD sound easy, though it would have been nice to hear them at half tempo and then up to speed in order to make it easier to follow the written examples in the book. Topics covered for double bass technique are single strokes, linear phrasing with 32nd notes, unison phrases, 32nd-note unison phrasing, and time playing, broken into many triplets, ruffs, ostinatos, etc. If there's a double bass pattern or combination fill that you've heard played by one of your favorite drummers, chances are its concept or permutation is found in this extensive and well-written book. **Mike Haid**

10 Touched By Sound: A Drummer's Journey by John Wyre (Buka Music)

level: all, $15



John Wyre, one of the founding members of the internationally acclaimed percussion ensemble NEXUS, recently left the group after thirty-one years to pursue other musical challenges. Coinciding with his resignation, Wyre put together this collection of stories, anecdotes, and poems (along with drawings by Don Cooper) showing how sounds, music, movement, and people have influenced his performing career as well as his life. From reminiscences about Fred D. Hinger (one of his teachers, and former timpanist in the Philadelphia Orchestra) to the other members of NEXUS (Bob Becker, Bill Cahn, the late Michael Craden, Robin Engelman, and Russell Hartenberger), from classical concerts to rock 'n' roll gigs, Wyre's recollections are entertaining and enlightening. *MD* readers are sure to smile throughout this "Drummer's Journey." *Touched by Sound* is a one-of-a-kind story told by a one-of-a-kind musician. **Andrea Byrd**

8 Darbuka Method by Behnan Göçmez (Mel Bay)

level: all, 19.95 (with CD)

Göçmez is an Istanbul native who teaches at the world music school in Amsterdam. This clearly written book is a real workout for both hands, using all ten fingers on each. Hammer, damp, fingertick, slap, shave, clap, and snap combinations are all explained with drawings, photos, notation, and an accompanying CD. Start practicing now; a lifetime's worth of darbuka drumming might start right here. **David Licht**

DVDS

10 Buddy Rich Jazz Legend (Warner Bros.)

level: all, $39.95

The two volumes of the *Buddy Rich, Jazz Legend* videos have been released on a single DVD. If you haven't seen them, this is a wonderful, concise biography of Rich's life. From his beginning in Vaudeville, to his playing with the classic big bands, to his drum battles with Gene Krupa, to work with his own big band, every important aspect of Buddy's career is covered (even his historic appearance with Animal from *The Muppet Show*). Interview segments with Rich and others combine to make this a highly entertaining and important story. **Martin Patmos**

5 An Introduction To Music Styles: Drums (Warner Bros.)

level: beginner, $9.95

This video, hosted by Lee Levin with Tommy Anthony, is a lighthearted but informative introduction to the drumset for the beginning student. Levin uses Anthony as a first-time student, starting off with a quarter-note rock beat. Once that's learned, 8th-note variations are added, creating other grooves. Feels such as hard rock, funk, and blues are gradually introduced, building off of what was previously learned. Creating drum fills is then covered, as well as important basics such as body position, drum set-up, and care. Levin has some solid information to offer the beginning student here. Unfortunately, along the way Anthony cracks a series of embarrassingly juvenile sex jokes. **Martin Patmos**

To order any of the books or videos reviewed in this month's *Critique,* 24 hours a day, 7 days a week, call BooksNow at (800) BOOKS-NOW (266-5766) or surf to www.clicksmart.com/moderndrummer. (A handling charge may be added, according to product availability.)

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ProgPower USA III Festival

The chops-heavy worlds of progressive rock and heavy metal collided full-force in Atlanta this past November 15-16, at the ProgPower USA III festival. The weekend-long event was attended by fans from Canada, Europe, South America, the Caribbean, the Far East, and across the USA.

This year's festival, sponsored by Guitar Center and hosted by prog/metal fanatic Glenn Harveston, marked the US debut of internationally acclaimed prog metal acts Blind Guardian, Edguy, and Gamma Ray (Germany), Angra (Brazil), and Threshold (UK). The roster also included Pain Of Salvation (Sweden), The Devin Townsend Band (Canada), Silent Force (US/Germany), and Zero Hour and Reading Zero (US).

In order to keep set-up times to a minimum, all drummers shared the same kit—a red Pacific LX set with two 22" kicks, 10", 12", and 14" mounted toms, and a 16" floor tom (augmented by a Remo 18" floor tom). They played their own snare drums, or chose from between the LX kit's 5½x14 maple, a DW 5½x14, and a Pearl Masters maple 6½x14. The kit was outfitted with an array of Zildjian A and Z series cymbals. Some drummers played along with click tracks; others played to sequences. All were solid, driving their respective bands with authority.

Threshold's **Johanne James**, Gamma Ray's **Dan Zimmerman**, and Angra's **Aquiles Priester** displayed exceptional double bass technique, with overall chops to match. **Ryan Van Poederooyen** of The Devin Townsend Band and **Thomen (Thomas) Stauch** of Blind Guardian hammered out vicious grooves that commanded attention, while Pain Of Salvation's **Johan Langell** showed excellent versatility in shifting styles and dynamics.

Another highlight was when all the bandmembers of Brazilian group Angra brought out percussion instruments and incorporated Brazilian rhythms into their unique blend

Aquiles Priester (Angra)

Felix Bohnke (Edguy)

Thomen (Thomas) Stauch (Blind Guardian)

Dan Zimmermann (Gamma Ray)

of Latin-influenced prog metal. But in the end, it was Gamma Ray's **Dan Zimmerman** who brought down the house with an impressive solo that featured some dynamic double bass chops.

ProgPower III was a non-stop onslaught of powerful progressive metal music that featured lots of over-the-top drumming. Fans of this style (à la Dream Theater and Queensrÿche) should try to make it to the next festival. You won't be disappointed. (Just make sure to pack your earplugs and plenty of snacks.) For info on future ProgPower festivals visit www.progpowerusa.com.

Story and photos by Mike Haid

Russ Pellerin (Reading Zero)

Johanne James (Threshold)

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Rhythmic Arts Benefit

The third annual Rhythmic Arts Benefit, held this past December 8 at The Los Angeles Music Academy, might have been called a drummer's paradise, given the caliber of players who performed. However, the focus was definitely on the kids of The Rythmic Arts Project (TRAP). The project encourages young people with disabilities to express themselves through drumming, percussion, singing, and dance.

From left: Airto, Vinnie Colaiuta, and Eddie Tuduri

In addition to performances by the TRAP kids themselves, this year's event included participation by **Airto**, **Vinnie Colaiuta**, **CG Ryche**, **Chalo Eduardo**, **Carlos Lopez**, **Jorge Bermudez**, **Steve Fister**, **Ralph Humphrey**, **Alberto Albis**, **Alan Cornett**, **Debra Dobkin**, **Walfredo De Los Reyes Sr.**, **Mike Shapiro**, **Joe Porcaro**, **Richie "Gajate" Garcia**, **Todd Sucherman**, **Ronnie Gutierrez**, **Mike Gutierrez**, **Hussain Jiffry**, **Jay Minor**, **Jeff Richman**, and **Marco Mendoza**.

Another TRAP benefit is planned for the spring in Santa Barbara, California. Stay tuned to www.traponline.com for progress and upcoming events.

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Indy Quickies

Correction: The dates for the **Cape Breton Drum Festival** were listed incorrectly in the March 2003 *MD.* The correct dates are Saturday and Sunday, April 26 and 27. The event will be held at the Savoy Theatre, Glace Bay, Sydney, Cape Breton Island, Nova Scotia. For more information, check out www.cbdrumfest.com.

Sabian contributed to the 12th annual Fredericton (New Brunswick) Harvest Jazz & Blues Festival through sponsorships, prizes, and staff participation. The Festival is the leading music event in eastern Canada. In addition to cosponsoring and providing a judge for the festival's New Talent Contest, Sabian awarded a "Sonically Matched" HHX Evolution Performance Set of cymbals to Remi Bourque (of blues band 2nd Avenue), who was named best drummer of that event. All other participating drummers were presented with a 16" HHX Stage Crash cymbal, while free Sabian T-shirts went to every musician playing the show.

Drummer/educator **Chuck Silverman** is organizing new study trips to Havana and Matanzas, Cuba and to Salvador, Bahia, Brazil for the summer and fall of 2003. For info on the most recent Havana Drum Festival, go to www.home.earthlink.net/~drumnart. For additional information about drum study in Cuba, go to www.chucksilverman.com/ena.html. For Brasil info, including itinerary, course outline, and more, go to www.chucksilverman.com/brasilinfo.html.

Kenny Aronoff, **Michael Derosier** (ex-Heart), and **Michael Shrieve** (ex-Santana) have joined the teaching staff of the **Donn Bennett Drum Studio** in Bellevue, Washington. All three legendary drummers are currently accepting a limited number of students. For additional information see www.bennettdrums.com.

From left: Michael Derosier, Donn Bennett, and Michael Shrieve.

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Who's Playing What

Cindy Blackman

Gretsch Drums has added the following artists to their endorser roster: **Cindy Blackman** (Lenny Kravitz), **Brad Wilk** (Audioslave), **Mike Marsh** (Dashboard Confessional), **Johnny Friday** (Natalie Cole), **Wesley Pryor** (Mark Chesnutt), **Tommy Wells** (Nashville Studio), **Joe LaBarbera** (independent), **Terry Silverlight** (independent), and **Scott Savage** (Jaci Velasquez).

Terry Baker (Kirk Franklin), **Tommy Clufetos** (Ted Nugent), **Stephen Chopek** (John Mayer), **Tony Gundin** (Julio Iglesias), **Joe Russo** (Robert Walters' 20th Congress), and **Dan Spain** (Down The Sun) are playing Istanbul Agop cymbals.

New Pearl artists include **Joel Ekman** (Stone Sour), **Jeremy Hummel** (Breaking Benjamin), **Brad Pemberton** (Ryan Adams) and **David Schartoff** (The Color Red).

Daniel Adair, now with 3 Doors Down, is playing Regal Tip 5A wood-tip sticks.

Daniel Adair

Ron Welty, drummer for The Offspring, has joined the Bosphorus Cymbals roster of endorsing artists. Welty will be assisting the company in the development and marketing of the "Gold" line designed especially for rock drummers.

Grammy award-winning percussionist **Steve Reid** created his multimedia-rich touring production *Dream Scapes* with the help (and sponsorship) of AKG microphones and wireless systems.

Steve Reid

New Yamaha drummers include **Will Champion** (Coldplay), **Chris Hesse** (Hoobastank), **Donald Tardy** (Andrew W.K.), **Khari Parker** (Destiny's Child), **Felix "D-Kat" Pollard** (Anastacia), **Marvin McQuitty** (Fred Hammond & Radical For Christ), and **Rick Montalbano** (Jane Monheit).

Up & comer **Tobias Ralph** is now a part of the Pro-Mark drumstick family.

Will Champion

Puddle Of Mudd drummer **Greg Upchurch** and Soulfly's **Roy Mayorga** are playing DW drums, pedals, and hardware.

New Meinl percussion endorsers include **Ramon Yslas** (Christina Aguilera, Backstreet Boys), and **Gabriele Kostas** (German independent). Now playing Meinl cymbals are **Peter Wildoer** (Darkane), **Martin Scott** (Aereogramme), **Guy Frometa** (Leni Stern, Michel Camilo, Juan Luis Guerra & 440), and **Martin Druzella** (Ben).

Westone's ES2 custom-fit in-ear monitor systems are on tour with **Max Weinberg** (Bruce Springsteen's E Street Band) and **Dennis Chambers**, **Raul Rekow**, and **Karl Perrazo** (Santana).

Studio great **Bernard Purdie** is once again endorsing Cappella Drumsticks, with his own signature model.

Drummers now using Gibraltar hardware include **Mario Calire** (The Wallflowers), **Wesley Pryor** (Mark Chesnutt), **Tony Hammons** (Montgomery Gentry), **Johnny Friday** (Natalie Cole), **Trey Gray** (Jewel, Faith Hill), **B.C. Vaught** ([hed] p.e.), **Alec Pure** (Deadsy), **Denny Seiwell** (independent), and **Jim Bloodgood** (Sara Evans).

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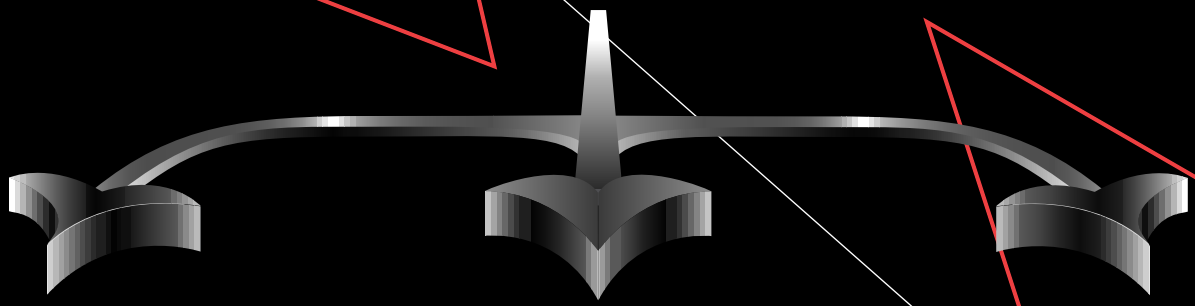

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Spaun & Turkish Contest Winners Announced

Modern Drummer Publications is pleased to announce the winners of over $9,300 in prizes from Spaun Drums and Turkish Cymbals. First prize in the contest, which ran in the September, October, and November 2002 issues of *MD*, was a five-piece Spaun drumkit in checkerboard lacquer with black hardware, along with a set of Turkish cymbals (total value over $8,500). The winner is **Andy Principe** of Midlothian, Virginia.

The second prize consisted of a Spaun Custom series 16-ply snare drum in marmalade finish (with stand) valued at over $730. The winner is **Shane** (last name withheld by request) of Hammond, Wisconsin. Congratulations to both winners from Spaun Drums, Turkish Cymbals, and *Modern Drummer*.

Quick Beats

Charlie Benante (Anthrax)

What are some of your favorite grooves?
John Bonham on "Kashmir" (Led Zeppelin), Phil Rudd on "Back In Black" (AC/DC), Neil Peart on "Tom Sawyer" (Rush), and Carter Beauford on "Rapunzel" (Dave Mathews Band).

What do you listen to when you're driving, and what do you drive?
I listen to all types of music, like Dimmu Borgir, The Beatles, and Michel Camilo. I drive a 2002 Pathfinder with a twelve-disc changer, so I load two magazines up and have enough music to satisfy my every musical desire.

If you could put an imaginary super band together, who would be in it?
How about me with The Beatles, or me with Led Zeppelin? [laughs]

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JAN	Sept 15	Nov 30
FEB	Oct 15	Dec 30
MAR	Nov 15	Jan 30
APR	Dec 15	Feb 28
MAY	Jan 15	Mar 30
JUN	Feb 15	Apr 30
JUL	Mar 15	May 30
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ADVERTISER INDEX

ADVERTISER	WEB ADDRESS	PAGE NUMBER
AHEAD Drumsticks	www.bigbangdist.com	115
AJ's Pro Percussion	www.ajpropercussion.com	66
Aquarian Drumheads	www.aquariandrumheads.com	117
Arbiter Drums	www.arbiterdrums.com	26
Atlanta Pro Percussion	www.atlantapropercussion.com	141
Attack Drumheads	www.universalpercussion.com	155
Audio Technica US Inc	www.audio-technica.com	65
Audiophile Imports	www.audiophileimports.com	163
Audix	www.audixusa.com	2
Auralex Acoustics, Inc.	www.auralex.com	159
Berklee College Of Music	www.berklee.edu	27
Berklee Press	www.berkleepress.com	130
Bert Switzer	http://bertswitzer.com	160
Bosphorus Cymbals	www.bosphoruscymbal.com	84
Cadeson Drums	www.cadesonmusic.com	61
CLE Drums, LLC	www.cledrums.com	158
ClearSonic	www.clearsonic.com	158
D'Amico Drums	www.damicodrums.com	159
Doug Tann	www.dreamwater.net/dougtann	160
Drum Center of Lexington		160
Drum Perfect	www.drumperfect.com	159
Drum Solo	www.drumsolo.cc	159
Drum Supply House	www.drummaker.com	160
Drum Workshop (DW)	www.dwdrums.com	9,85
Drum World	www.drumworld.com	75
Drumfun Incorporated	www.drumfun.com	75
Drums, Etc.	www.drumsetc.com	160
Drums On Sale		158
Drumat	www.drumat.com	159
DrumTuner	www.drumtuner.com	159
Evans	www.evansdrumheads.com	1
Extreme Isolation Headphones	www.extremeheadphones.com	158
Vic Firth	www.vicfirth.com	67,119
Five-Star Professional Drum Shops	www.fivestardrumshops.com	47
Fork's Drum Closet	www.forksdrumcloset.com	158
Gibraltar	www.gibraltarhardware.com	107
Gretsch	www.gretsch.com	CV3
H3 Drumscience	h3drumscience.com	162
Handmade Rhythm	www.handmaderhythm.com	159
Hardcase	www.hardcase.com	17
Hart Dynamics	www.hartdynamics.com	123
Head First	www.headfirst-online.com	61
House Ear Institute	www.hei.org	160
HQ Percussion Products	www.HQpercussion.com	69
Hudson Music	www.hudsonmusic.com	45
Humes & Berg	www.humes-berg.com	125
Interstate Music	www.interstatemusic.com	137
Istanbul Agop Cymbals	www.istanbulcymbals.com	60
Istanbul Mehmet Cymbals	www.istanbulmehmet.com	127
Jim Payne	www.funkydrummer.com	159
Joe Morello Productions		160
KoSA	www.kosamusic.com	105
L&M Music	www.lmmusic.com	154
Latin Percussion	www.lpmusic.com	140
Los Angeles Music Academy (LAMA)	www.lamusicacademy.com	149
Ludwig	www.ludwig-drums.com	CV2
Mapex	www.mapexdrums.com	13
Mayer Bros. Drums	www.mbdrums.com	159
Meinl	www.meinl.de	6/7
Memphis Drum Shop	www.memphisdrumshop.com	160
Metropad	www.educationalmusicaccessories.com	159
Meredith Music Publications	www.meredithmusic.com	79
mikedolbear.com	www.mikedolbear.com	159
MusiCares Foundation	www.grammy.com	150
Musician's Friend	www.musiciansfriend.com	153
Pacific Drums & Percussion	www.pacificdrums.com	37
Paiste America	www.paiste.com	3,89,158
Peace Drums	www.peacemusic.com.tw	59
Percussion Specialist	www.percussionspecialist.com	66
Pork Pie Percussion	www.porkpiedrums.com	158
Power Music		141
Precision Drum Co.	www.precisiondrum.com	159
Premier	www.premier-percussion.com	70/71
Pro•Mark	www.promarkdrumsticks.com	11,130,151,156
Professional Music Studio		158
PureSound Percussion	www.puresoundpercussion.com	12
Remo	www.remo.com	19
RMV Drums	www.rmvdrums.com	46
Roland	www.rolandus.com	110/111
RTOM/Moongel	www.rtom.com	159
RUPP'S DRUMS	www.ruppsdrums.com	159
Sabian	www.sabian.com	24/25
Sam Ash Music	www.samash.com	80/81
Sam Barnard's Drum Wrap	www.sambarnard.net	158
Shadows Fall	www.centurymedia.com	95
Shrapnel Records	www.shrapnelrecords.com	49
Siruis Satelite Radio	www.siriusradio.com	15
Slug Percussion	www.slugdrums.com	159
Sonor Drums	www.hohnerusa.com	43
Strapping Young Lad	www.centurymedia.com	44
Talent 2000	www.talent2k.com/	160
Tama	www.tama.com	16,52/53,90/91
Tamburo Drums	www.proelgroup.com	63
Taye Drums	www.taye.com	135,160
The Collective	www.thecollectivenyc.com	48
The Drum Pad	www.thedrumpad.com	160
The Rhythmic Arts Project	www.traponline.com	124
Thompson Vocal Eliminator	www.vocaleliminator.com/g.o/md	160
Toca	www.tocapercussion.com	152
Treeworks	www.treeworkschimes.com	64
TUDW2002	www.musictek.com.au	36
Turkish Cymbals	www.turkishcymbals.com	18
Vater Percussion	www.vater.com	23,160
VeriSonic	www.4ddai.com/vs	93
Virtual Drummer School	www.virtualdrummerschool.com	103
Waddell's Drum Center	www.waddellsdrums.com	105
Warner Bros. Publications	www.warnerbrospublications.com	147
West L.A. Music	www.westlamusic.com	51
Whitney Drums	www.whitneydrums.com	160
Wuhan Cymbals	www.universalpercussion.com	68
XL Specialty Percussion	www.xlspec.com	68
Yamaha	www.yamahadrums.com	21
Zampino's Drum Shop		160
Zildjian	www.zildjian.com	22,51,128/129,CV4
Zoro	www.zorothedrummer.com	160

Modern Drummer Festival Weekend 2003

will include the following outstanding artists:

SATURDAY, MAY 17th

Progressive Giant
MIKE PORTNOY
with Surprise Musical Guests
(Courtesy of Tama Drums, Sabian Cymbals, Pro-Mark Drumsticks, and Remo Drumheads)

Eclectic Drum Legend
STEVE SMITH
(Courtesy of Sonor Drums, Zildjian Cymbals, Vic Firth Drumsticks, Remo Drumheads, and DW Pedals)

Contemporary Jazz Star
MATT WILSON
& His Band
(Courtesy of Zildjian Cymbals & Drumsticks and Remo Drumheads)

Rock, Jazz, And Gospel Chameleon
NATHANIEL TOWNSLEY
(Courtesy of GMS Drums, Paiste Cymbals, and Evans Drumheads)

AND BACK BY POPULAR DEMAND...
HIP PICKLES
(Courtesy of Sabian Cymbals, Pro-Mark Drumsticks, Gibraltar Hardware, and Remo Drumheads)

AQUARIAN DRUMHEADS
RMV CONCEPT
TAMA
VIC FIRTH
GMS DRUM CO. MADE IN U.S.A.
MEINL
SABIAN
EVANS
REMO USA
YAMAHA

Owing to unprecedented response to Festival announcements in the March 2003 *MD* and on www.moderndrummer.com, the 2003 MD Festival Weekend is SOLD OUT.

We are happy to announce that this year's show WILL be recorded for commercial release on video and DVD.

SUNDAY, MAY 18th

SNL's Groovemeister

SHAWN PELTON

With House Of Diablo

(Courtesy of DW Drums, Zildjian Cymbals, Vater Drumsticks, and Remo Drumheads)

World Percussion Pioneer

AIRTO

(Courtesy of Latin Percussion, RMV Percussion, Zildjian Cymbals, Vic Firth Drumsticks, and Audix Microphones)

Pat Metheny's Fiery Latin Jazzer

ANTONIO SANCHEZ

(Courtesy of Yamaha Drums, Zildjian Cymbals & Drumsticks, and Evans Drumheads)

Spock's Beard's Creative Powerhouse

NICK D'VIRGILIO

(Courtesy of Mapex Drums, Meinl Cymbals, Vic Firth Drumsticks, and Aquarian Drumheads)

MD'S INTERNATIONAL SHOWCASE

THE DRUMBASSADORS

René Creemers & Wim DeVries

(Courtesy of Sonor Drums, Paiste Cymbals, and Regal Tip Drumsticks)

pro-mark® drum dw Zildjian REGAL TIP VATER PERCUSSION AUDIX
SONOR A DIVISION OF HOHNER MAPEX PAISTE LP Gibraltar HARDWARE Zildjian Drumsticks

Talk About Your Mixed Bag!

Joseph "Billy" Fulk uses this eclectic percussion configuration to perform with Passenger, a contemporary Christian group out of Nashville. (The band won the Gospel Music Association's international finals for 2002.) Billy's setup includes a Roland V-Custom electronic kit with a TD-10 brain, a Meinl conga, LP bongos, a Remo djembe, Sabian and Zildjian cymbals, Pearl bells, Treeworks chimes, and assorted LP, Toca, Remo, and Rhythm Tech percussion "toys."

"Passenger's drummer, Barry Hacket, has a clean, driving style that allows me to supplement the music with a lot of creative percussion work," says Billy. "My focus is to work around the drum parts and play portions of the music that are typically sequenced. I like the idea of the audience being able to see and hear every element of the music being played."

PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.

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